

THE LONDON ÆTUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1018.

LONDON, SATURDAY, MAY 1, 1847.

PRICE
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For convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai des Minimes, Paris, or at the Publishing Office, 14, Wellington-street North, Strand, London. For France and other Countries not requiring the postage to be paid in London, 25c. or 11. 2s. the year. To other Countries, the postage in addition.

BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.—The next Meeting will be held at OXFORD, and will commence on WEDNESDAY, the 30th of JUNE 1847.

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INSTITUTE OF MEDICINE AND ARTS.
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President—THE MARQUIS OF LANSDOWNE, K.T.
The FIFTIETH ANNIVERSARY DINNER OF THE ROYAL CORPORATION OF THE LITERARY FUND will take place at the LONDON TAVERN, on WEDNESDAY, May 12.

HIS EXCELLENCY THE CHEVALIER BUNSEN,
Prussian Minister, to be of the Chair.

Supported by His Grace the Archbishop of Dublin, the Lord Bishop of London, the Earl of Arundel and Surrey, His Excellency Sir Robert H. Inglis, Bart. M.P., Sir Henry Ellis, K.H., the Dean of Westminster, the Prussian and Danish Consuls General, Sir M. Milnes, Esq., M.P., W. Ewart, Esq., M.P., G. P. R. James, Esq., the Rev. Dr. Jelf, and the following

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OCTAVIAN BLEWITT, Secretary.

TO ARTISTS AND OTHERS.—The Directors of the DUNDEE WATT INSTITUTION beg respectfully to intimate, that they have resolved to form an Exhibition of Paintings, Engravings, Sculptures, and other Works of Art, Manufactures, Curiosities, &c., to be opened about the middle of July; and as they are extremely anxious to have a choice selection of Artists to assist in the formation of a better opportunity of exhibiting their works, and to occur in Dundee. At the same time, possessors of such articles are earnestly invited to aid in improving the public taste by contributing to the Exhibition. The Directors will take the utmost care of any articles entrusted to them, and advertise such as are for sale in their printed Catalogue. They also defray all expenses.—Communications may be addressed to A. T. Anderson, Convener of Exhibition Committee.

Watt Institution-buildings, Dundee,
April 26, 1847.

THE SOCIETY OF ARTS,
ADELPHI, LONDON.

President.—H.R.H. PRINCE ALBERT, D.C.I., F.R.S., &c.
NATIONAL GALLERY OF BRITISH ART TO BE FORMED BY PUBLIC VOLUNTARY CONTRIBUTIONS.

THE SOCIETY OF ARTS, by means of PUBLIC VOLUNTARY CONTRIBUTIONS, and to obtain these contributions as well from an Annual Exhibition as from Subscriptions. The Exhibition will consist of the pictures of some of our eminent artists, of his studies and sketches, and of engravings from his pictures.

The funds to be thus raised will be applied, firstly, in giving the artist whose works are exhibited a commission for a picture, and secondly, in the purchase of pictures already painted. These pictures will be presented from time to time to the National Gallery, and thus, together with the works of British Artists already the property of the Nation, help to form a Gallery which shall worthily represent British Art.

The charges for admission to the Exhibition will be graduated, so as to enable all classes to share in the gratification of contributing to the formation of a National Gallery of the works of their own countrymen.

It is proposed that an etching shall be made of the picture painted.

Donors of 200. and upwards will enjoy for life all the privileges of Subscribers. Annual Subscribers of 50. and upwards will be entitled to all the privileges of the Exhibition and will receive a free admission to the Exhibition during the season, and an impression of the etching, and the names of both classes of Subscribers will be registered as the donors of the picture: Subscribers of 25. will be entitled to an admission to the Exhibition and a catalogue of the Exhibition, of a descriptive and historical character. It was hoped that the first Exhibition would take place in the present year (1847), but this has been found to be impracticable. Preparations are now in progress to improve the paintings and sketches of Mr. Mulready, R.A., in June 1848.

There are names will be received at the Society's Rooms, John-street, Adelphi, and by the Collector, Mr. Binyon, and by the Members of the Fine Arts Committee.

HORTICULTURAL SOCIETY OF LONDON.
—EXHIBITIONS at the GARDEN.—THE FIRST MEETING will take place on SATURDAY, the 8th of May. Subjects for Exhibition must be at this Office on Friday, the 7th, or at the Garden before half-past Eight o'clock a.m. on the day of Exhibition. The Gates will be open to Visitors at One p.m. Tickets are issued to Fellows' orders at this Office, price 5s. each; or at the Garden in the afternoon of the day of Exhibition, at 7s. 6d. each, but then only to orders from Fellows of the Society.
N.B.—No Tickets will be issued here on the day of Exhibition.
21, Regent-street.

PERCY SOCIETY.—THE ANNIVERSARY MEETING of this Society will be held THIS DAY, May 1, at the Rooms of the Royal Society of Literature, No. 4, St. Martin's-place, Trafalgar-square. The Chair to be taken at Two o'clock.

The Percy Society, for the Publication of Ancient Poetry, Ballads, and Popular Literature, was established in 1840. Subscription 12. per annum. For particulars apply to Mr. Richards, Printing Office, 108, St. Martin's-lane. The first volume of the new edition of Chaucer was published during the past year; the second volume will, it is expected, be ready for delivery to the Members on the 1st of September.

THOMAS WRIGHT, Secretary.

THE CAMDEN SOCIETY, for the Publication of Early Historical and Literary Remains.

THE ANNUAL GENERAL MEETING, for the Election of Officers and other business, will be held at the FARMERS' TAVERN, Great Queen-street, Lincoln's Inn-fields, on MONDAY the 3rd of May, 1847, at Three o'clock precisely. The Right Hon. LORD BRAYBROOKE, the President, in the chair.

By order of the Council,
WILLIAM JOHN THOMS, Secretary.

The Subscription to the Society is 12. per annum, which becomes due in advance on the 1st day of May in each year. The number of Members and complete Catalogue of which is far advanced through the Press. Additions are constantly making to the collection, including almost every new work of interest and importance, either in English or Foreign Literature.

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By order of the Directors,
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LONDON, SATURDAY, MAY 1, 1847.

REVIEWS

The Works of Thomas Reid, D.D., now fully collected, with Selections from his Unpublished Letters. Prefixed is Stewart's Account of the Life and Writings of Reid. Edited by Sir William Hamilton, Bart. With Preface, Notes and Supplementary Dissertations by the Editor. Edinburgh, MacLachlan & Stewart; London, Longman.

THE title-page of this book is rich in promise; informing us, as it does, that three of the greatest of Scottish philosophers have concurred in its production. The base work is a collection of the writings of Dr. Thomas Reid—to whom recent French philosophers have accorded the title of chief of the Scottish school; and comprises, with one unimportant exception, all of public interest that is extant from his pen—a good reason for the one omission being given by the editor.—As a necessary accompaniment thereto, Dugald Stewart has contributed a view of the life and character of his friend and master, with a critical account of what is peculiar in the latter's doctrine:—while Sir William Hamilton, the present editor, has collected in the form of notes upon the text of his illustrious predecessors an immense mass of learning and elaborate thought. The matter of these notes is nominally by way of commentary, but really the development of an original and independent philosophic system. Yet, though original and independent, not so much destructive as corrective and perfective of Reid's. No work of like character has ever issued from the northern universities having, *ex facie*, greater claims to the attention of the learned.

In this conjunction, too, the peculiar features of each of the three great compatriots is easily discerned. First, we have the calm sagacity and naturally clear intelligence of Reid,—marked by a strong moral tone, a holy, incorrupt preference for what has the air of truth, whencesoever it may come—steadily seeking to free itself from the entanglements of the school,—and dreading nothing so much as to be misled by the dazzle of unsound and affected learning. The style is the image of the thought, and has that air of homeliness and simplicity which savours nearly as much of the country manse as of the professor's chair. Beside the master is ranged the loving, but not servile, disciple: and in his portion of the work we see the subtle and ingenious, but cautious and peculiarly graceful, form which the speculation of Stewart ever puts on—as in the case of Reid, a resolute refusal to dogmatize where he had not appropiated the whole question—the earnest desire to give to every one his property in the history of discovery—a readiness to strip himself of all glory of origination if he might find anywhere a claim stronger than his own—and a studious simplicity of language, for the end of withdrawing philosophy from the perplexity of ambiguous words and the obscurity of the schools, but which might lead the superficial reader to suspect the scientific value of a doctrine so untechnically exposed. Then come the powerfully logical intellect and varied, accurate and profound learning of Hamilton—ranging through the annals of speculation, from the time when Orpheus first moused the human mind to reflection to the Hegels and Schellings of our own day—gathering thence a rich harvest of fruits and marshalling the greatest and most original thinkers—so profoundly versed in Aristotelian learning as continually to show the strength of his title to the appellation which he received from the learned Brandis, “the great master of Peripatetism,”—carrying so just and penetrating a glance into his estimate of philosophic systems as to justify the sentence of M. Victor Cousin, that he is “the greatest critic of the age”—and, like the Stagyrte, adding a minute acquaintance with the structure of the human body and its physiological laws to the science of pure mind—

Unum Tritonia Pallas
Quem docuit, multaque insignem reddidit arte.

The language, too, of Sir William Hamilton is compact, erudite, and exhaustive;—not elliptical like that of Aristotle, but almost as curt and sufficient. With these differences between the three contributors, there is yet a strong resemblance. All love and seek the truth alone, and dislike poetic hypothesis. Hamilton notes of a speculation of Reid with regard to the generation of plants and animals, that it is “curious as a solitary escape of our cautious philosopher in the region of imagination”;—and the implication would be applicable to any of the three. One and all, they advance—but advance cautiously in discovery; content with what to-day offers, until to-morrow shall permit them to see further.

The works of Reid composed for public view are not numerous, nor is their matter varied. They may be reduced to a few heads: logical—psychological and metaphysical—moral—and what we may perhaps be allowed to call academical. Besides this, he has done something to that doctrine which Henry Home (Lord Kames) called Criticism, Baumgarten first named *Æsthetic*, and we shall entitle the doctrine of the Beautiful in the greatest extent of that word. The latter department, indeed, forms the only instance in which we know of Reid's boasting of his own success. In a letter to the Rev. Mr. Alison, the author of the ‘*Essays on the Nature and Principles of Taste*,’ after setting carefully aside the claims of the Platonic school—of Shaftesbury and Akenside, as “having handled the subject rather with the enthusiasm of lovers or poets than with the cool temper of philosophers,”—he adds, “I am proud to think that I first, in clear and explicit terms, and in the cool blood of a philosopher, maintained that all the beauty and sublimity of objects of sense is derived from the expression they exhibit of things intellectual, which alone have original beauty. But in this I may deceive myself, and cannot be held an impartial judge.” This presents a marked contrast to the modesty with which the philosopher resigns all claim to what has been since acknowledged as his great merit. That “discovery was the birth of time, not of genius,” he says; “and Berkeley and Hume did more to bring it to light than the man who hit upon it.”

For the service of those unacquainted with Reid we shall run over the titles of his works—‘*An Essay on Quantity*, occasioned by Reading a Treatise in which Simple and Compound Ratios are applied to Virtue and Merit,’ published in the *Philosophical Transactions* for 1748, is his first publication for the press. It discusses the subject of controversy between the Newtonians and Leibnitzians as to the measure of force—a dispute to which D’Alembert put an end. Kant (and Hamilton has not failed to remark it) had the previous year given to the world his first writing, and upon the same subject. Reid shows himself unacquainted with certain of the most remarkable speculations on this subject—to some of which Mr. Stewart alludes and, as in most other cases, draws more from his own resources than from external repositories. In 1764, there followed ‘*An Inquiry into the Human Mind on the Principles of Common Sense*,’ in refutation of Hume, who had then abandoned philosophic for historic research.

Kant, be it remarked, is still slumbering in his dogmatism; having undertaken, in a book published in 1763, to demonstrate *à priori* the existence of God. Reid's ‘*Brief Account of Aristotle's Logic*’ appeared first with Kames's sketches in 1774:—and the philosopher of Königsberg was at length awake, and his most important work, the ‘*Critic of the Pure Reason*,’ had been before the public four years, when another work of the Scotch philosopher—what Lord Kames was “pleased to call the *magnum opus*”—the ‘*Essays on the Intellectual Powers*’ saw the light, in 1785. The complement thereof, the ‘*Essays on the Active Powers*,’ was published in 1788. The ‘*Account of the University of Glasgow*’ was published posthumously in the ‘*Statistical Account of Scotland*’ edited by Sir John Sinclair. This last will now be of some value—if that examination into the Scottish educational system be undertaken which the case demands.

In addition to these works of Reid, we have in this volume a part of his private correspondence—to us of no small interest. These artless expressions of the thought show the man more efficiently than can the ablest biographer, however closely associated with him in friendship. The biographer has always his theory of the character of his original; and if this theory does not blind himself to special traits not in such theory included, it blinds his reader. It is impossible that a biographer should be able to knit up the scattered fragments of his friend's life in a perfect unity; but writing at one moment and with an artificial unity, he leaves out half of his matter. The amusing gossip of a thoughtless and unscientific writer running from fact to fact will have more of nature in it than a forced, artificial, so called scientific, view. Sir William Hamilton has well remarked that “these letters afford what was perhaps wanting to Mr. Stewart's portraiture. They show us the philosopher in all the unaffected simplicity of his character, and as he appeared to his friends in the familiar intercourse of common life.” Let us see, for a moment, what this correspondence reveals. We find him there exhibiting the same thirst for knowledge of every kind which has been remarked in many of his countrymen; which lifted the Buchanans and the Barclays and the Dempsters, on the continent of Europe—in France, in Italy, or in Spain—successively and successfully into the chairs of classical learning, mathematics, philosophy, or civil law. As one of the family of the Gregories—“in which,” as Sir William Hamilton remarks, “for two centuries talent would almost seem to have been entailed”—he could scarcely have been ignorant of mathematic or natural science; and it is clear from many passages of his writings that the triumphs of Newton were to him matter of great joy, not only for their intrinsic value but as models of philosophic research. In writing to Lord Kames in 1780, he appeals to Bacon's precept and Newton's practice as the school in which he had learned “never to trust to hypothesis.” At Glasgow he found many learned associates—such as the geometer Simpson and the Grecian Moor. Chemistry made at that time one of its most important strides in the hands of his colleague Dr. Black: and we find our philosopher watching with care the inventive genius of the young Watt—interested in improvements in furnace bars and the consumption of fuel. He had an eye, too, on “Robin Fowls's collection of pictures, the foundry for types, and printing house”; whence at that time issued the beautiful and accurate edition of the classics. He complains only that he found himself alone in his own peculiar field—the immaterial world: a region thinly peopled by men—for the *lumen siccum*

is not the most seducing lure to the mass of mankind.

Reid's life is, like his philosophy, a mixture of noble self-dependence and prudence. Prudence with respect to the means of living we hold to be practically the condition of that independence which is itself the condition of a perfectly virtuous life. But we do not find in Reid a vicious longing for money. From such sordid affections his soul was free; and we mention this because an expression of Reid's in his account of Aristotle's logic, evidently spoken in jest, has been distorted in a different sense by one of the most learned of the French philosophers of our day—and severely reprehended:—"L'un des motifs qu'il en donne"—to wit, for his negligence in criticizing the *Organon*, "c'est que l'étude de l'*Organon* ne peut plus, aujourd'hui, faire la fortune de personne: excellente raison pour un philosophe de négliger la vérité parcequ'elle ne peut ni lui donner de la gloire ni lui faire des rentes!" These are the words of M. Barthélemy St. Hilaire; and, convinced that the whole life of Reid demonstrates the negative of his imputation, and that the passage alluded to will not sustain it, we will request M. St. Hilaire to reconsider them. It is now ten years since they were written; and the present edition by Sir William Hamilton will afford the writer a mass of evidence to warrant his withdrawing his former opinion.

We find in these letters a confirmation of Stewart's assertion that it was with regret Reid quitted Aberdeen, and with regret that he afterwards looked back to his residence there. As Smith, Hume and Ferguson enjoyed the fellowship of the Poker Club of Edinburgh, so did Reid that of the Wise Club of Aberdeen; and the tone of his letters to his old friends in that town shows the affection which survived his abandonment of them. It was not until his family had grown up around him, and attached and admiring disciples afforded him a staff and a solace, that he became thoroughly at home in his more important field of labour.

To undertake anything like a detailed or critical account of the contents of this work would be in a manner impracticable in limits much less than its own; for it comprises nearly all the questions of metaphysics even the most extensive. We must restrain our labours within a manageable circle; and shall better please the reader and ourselves with a brief notice of Reid's position among philosophers, and a cursory view of the more prominent features of his own doctrine and of its correction by his successors.

In the history of speculation in his native country, Reid still holds the highest place; and if there be anything of truth in the philosophic teaching of his countrymen, he claims justly a large share of the glory. His spirit has not only represented as a type—but to some extent determined and given a fixed character to—the *Esprit Ecossais*: for, except on one or two fiery geniuses to whom his walk seemed too timid and loitering, his caution and honest fear of hypotheses left a powerful impress on the minds of contemporaries and successors. His advent is avowedly an epoch in the progress of his favourite science in the world at large—but especially so among his countrymen.

The earliest philosophy among the Scots, imitating the European nations, was of course Scholasticism—a powerful scheme of philosophy which engaged the human mind with unabated relish for nearly three thousand years in the severest labours. Its chief character—or rather its essence—was the Christian dogma reduced to system and explained by the doctrine of Aristotle. Like Rome itself, the scholastic

philosophy was incapable of compromise. Modern philosophy could nowhere take root until this old trunk should be torn off; and to a complete revolution of this kind two things were necessary—a release for philosophy from the servile position in which it had been held during the middle ages, *theologie ancillans*—and a release from the coercive authority of the so-called Peripateticism long prevalent in the school, and of all the exclusive systems of the past. These two influences, although mingled together in the history of philosophy, are not identical. Many professional divines have sought to reduce philosophy to a subservient attendance upon theology without any disposition to receive the scholastic Peripateticism:—and as it was only in a perfect freedom from all restraint that there was any hope of subjecting with success the philosophic dogma to a severe criticism and comparison with the facts revealed in consciousness, the future of philosophy depended upon this double revolution. They appear separately in the history of the Scottish school.

For a long time Scottish learning and literature might—perhaps in strict propriety ought to—be called as much continental as Scottish. Its greatest ornaments owed to Scotland little more than their birth and the first rudiments of letters—a hardy and resolute spirit of self-dependence—that *perferendum ingenium* which so long distinguished the nation abroad—and a steady confidence in the honesty of their purpose, strong enough to brave the taunts of nations better provided with the means of a luxurious or ostentatious life, and which settled down into the defensive reserve that gave birth to the proverb *Pier comme un Ecossais*. It was chiefly in France that the wandering Scot found protection and the means of study—and was often called upon to ascend the professor's chair. There was a reason general and a reason special for his seeking that country. It was there that after the revival of letters ancient learning welled forth in great copiousness with a free and emulous energy—for St. Bartholomew had not yet been. Besides this, there was a political reason. The Scottish people had been driven, by the pretensions of the English king to *suzeraineté*, to seek a firm and powerful alliance with the French—the only country which would or could aid them in maintaining that liberty which they held so dear. A connexion first arising in political necessity soon ripened into mutual confidence and respect; and even when the mad ambition of the House of Guise—so fatal in many ways to the prosperity of France—had burst asunder the political union, it was difficult to root up old associations, and the poor scholars of Scotland still found in France a refuge and support. Florence Wilson, the schoolmaster of Carpentras—who, however, had an additional claim as retaining the ancient faith, and who had found a patron in an illustrious cardinal—describes in a tone of eloquence very sweet but penetrating how his heart, longing to revisit his native mountains, was calmed at the rehearsal of the favours which Southern France and Italy had showered upon him. The tradition seems even to have survived until our own day,—and the reality of this intercourse to have revived in the higher regions of speculation: for it is evidently not without a retrospective satisfaction that Sir William Hamilton dedicates the present volume to M. Victor Cousin,—as to the statesman through whom Scotland "has been again united intellectually to her ancient political ally." Would that this union were yet closer drawn by the reception on the part of French statesmen in study and practice of the great doctrines of Adam Smith!

It is not, therefore, wonderful that the first reformation in philosophy should have been French in its origin—even had it not been that every other nation, as well as Scotland, received an impulse thence. The Ramist logic, originally Ciceronian, had an immense success throughout Europe—in Italy, Germany and England. There was something healthy in Ramus's application to Cicero—tracing the development of a great intellect in its application to the real affairs of life—which could not but have, to some extent, the same effect upon philosophy as the experimental examination of the outer world to which the Italians had devoted themselves. Ramus, however, compelled in defence to examine with care the writings of Aristotle, became at last more peripatetic than those who bore that name—that is to say, with a sounder appreciation of what was good in the Stagyræ.

The Scotsman, Andrew Melvil—who, when a youth at St. Andrew's, used for his textbook the original Greek of Aristotle—found in Ramus the very development of his own propensity. He not only heard Ramus in Paris, but openly followed him when he took refuge in Geneva—although then Beza raged against the philosophic reformer, and finally had him expelled from that boasted sanctuary. At least in philosophy Melvil was not *simia Beza*. Called to the government of the universities of Glasgow and St. Andrew's, he introduced Ramism, replacing the old logic; and thus the Ramist logic, reforming the logic of the school, treading in the steps of Valla and Vives, and latterly freed from the admixture of rhetoric which Cicero had introduced, entered, not without opposition, into the Scottish school. Ramism was destined soon to die away as an independent system:—but its healthful influences remained; and although we have few records of its progress, we may affirm that it left lasting fruits in the bosom of the Scottish school.

After Ramus, Peripateticism never took its old proud position. Melancthon saved what was good in it, in Germany: but throughout Europe, with more or less of wisdom, it was rejected as an absolute system of philosophic belief.

In the time of Orpheus, philosophy and theology were one. Theologian was the name of him who was at once divine, philosopher, and bard. But this was only because the inquiries of mankind had not yet diverged, and science was still one—not many; still a belief, and thus poetic—not a doubt, and thus prosaic. But there was no such equality in the Western Christian Church after the time when the prayer of St. Ambrose to be delivered from the peripatetic logic had been unheard, and the Bible and the *Organon* had been received by the Church with almost equal favour. The philosophic element—the interpreter of consciousness—was nearly swallowed up in the theologic. Rucelinus and Abelard could not moot a new doctrine of universals without plunging into a heresy; and Occam had to seek a refuge from the papal wrath in the Empire.

But there was one element of independence maintained by the priests of the Roman church even when proscribed by its head—that was, the teaching of the ancient civil jurisprudence. The youth of Scotland, educated in the Roman laws at Bourges or at Poitiers, could not fail to be affected by this anti-theologic element; an element not destructive of theology, but restraining it to its proper sphere—not opposing itself to revelation, but to the comments of men. The pure morals of Papinian and Paul were recognized as in harmony with, but not dependent on, the creed of the church. The first evident development of this element in the Scottish school as influencing

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philosophy in a direct and positive manner, as in G. Carmichael, professor of philosophy in Glasgow, the master of Hutcheson. With him, it is the just and philosophic jurist that is to take the place of the casuist or the theologian moralist. "Moral science," he says, "so much esteemed by the ancients, lay buried in corruption, until, a little after the beginning of the present age, with the aid of the incomparable man Hugo Grotius, it was restored to more than its pristine splendour in the excellent work which he inscribed '*De Jure Belli et Pacis*.' From that time, as if from a classic date, this most useful and noble doctrine began to be vigorously cultivated." And he afterwards says—"I could never approve their proceeding who inculcated what they called Christian ethic, that is drawn from the testimonies of holy scripture, to be taught in the schools for the moral part of philosophy."

Carmichael's own ethic doctrine is thoroughly theologian:—he is still within the limits of the larger and shorter catechism. For him, moral perfection is to do perfectly the will of God,—moral evil to oppose ourselves to that will. The means of discovering what God wills is right reason, not revelation. Yet he has admitted an element of freedom and independence from which the Scottish school will reap some good; and when he affirms that "those acts alone are to be held for necessary which happen whether the man wishes or not—not those to which the mind is efficaciously determined," he but follows the great jurists who, from Doneau and Domal down to Pothier and his master, have all leaned to Calvinism or its Roman form Jansenism.

Thus was philosophy in Scotland prepared for an independent career: and when Reid came, he found no resistance in prejudices either on the part of philosophic systems or in the unfair dominancy of theology. The brilliant career of physical science had added confidence to the human mind; and the annihilating criticism of Hume had made a new and deeper research necessary.

Marmaduke Herbert; or, the Fatal Error. A Novel founded on Fact. By the Countess of Blessington. 3 vols. Bentley.

For the most part, Lady Blessington's novels have been devoted to the anatomy of society as it exists moulded—not to say distorted—by the influences of high civilization. She has given us sketches of humorous characters not always clear of exaggeration but often vivid—gentle and wise and fine speculations upon the workings of the heart, as it beats underneath "the purple and fine linen" with which Rank and Fashion conceal, not stifle, its throbbings:—with here and there some almost impossibly tender and affectionate Juliet or chivalrous Romeo, attesting that the writer's knowledge of "this bad world" has not damaged her kindly and enthusiastic trust in the existence of "a soul of goodness." This time, however, Lady Blessington plays upon other strings than those to which her hand is best accustomed. 'Marmaduke Herbert' is a romance rather than a novel: to be classed among the tales of striking incident recently given to the public. The hero's character, however, is more strongly marked and consistently wrought out than most of those who figure in what may generally be called 'The Story of a Secret.' Trained to selfishness, suspicion and reserve by the evil counsels of a guardian, Marmaduke Herbert becomes morbidly sensitive; and begins early in life to suffer from the consequences of Mr. Trevelyan's false and withering doctrines. He is disliked and shunned at school, and subsequently at the university; and at the latter

place is beguiled into duelling by way of calling his antipathetic college-mates to account:—the inflaming medium being a Mrs. Colonel Scuddamore, who is well nigh as unsexed a woman as the never-to-be-forgotten Mrs. Nosebag who introduces so much dismay into the last chapters of 'Waverley.' This gentlewoman is the relief to the long-drawn and painful interest of the story—and is touched in Lady Blessington's best manner; which means with a great deal of fun and a little caricature. However, Herbert is "let off easy"—by escaping from a niece of Mrs. Scuddamore's with whom he was well disposed to fall in love. Severer trials await him. He is recalled home by the death of his mother—and by a strange accident becomes the innocent witness of the death of a young and beautiful girl. This, in the horror of the moment, he conceals; and his knowledge of the catastrophe and ill-advised share in it, like a slow corroding poison, "eat to the bone." The Fates will have it that Herbert shall become the husband of the dead girl's sister:—and thus, he must needs take a double part in the anguish of the calamity. His health and spirits give way beneath the pressure of the secret; and his moodiness re-acts upon his wife—who dies, worn out by a woe which is all the worse to bear, because she does not comprehend its real nature. Circumstances naturally bring Herbert's distress of mind under the cognizance of one of those wretches (more familiar, let us hope, to novelists than to real men and women) who trade in the terrors of conscience. By lies, insinuations, and the well-used diabolical engine, Herbert is bound hand and foot in this fiend's power. But the fiend has his familiars, too—as ever is the case; and out of their exactions upon him come, at last, security and acquittal for the tortured victim—who is absolved from suspicion and self-reproach, almost too late—and impressively confesses his "fatal error" and records his wretchedness, by the agency of Lady Blessington. 'Marmaduke Herbert,' in short, is a powerfully written novel: and may pair off with its author's own 'Victims of Society.'

The History of the Girondins—[Histoire des Girondins, &c.] By M. A. de Lamartine. Vol. III. Paris. Furne.

THE third volume of M. de Lamartine's work is almost entirely taken up by an account of the remarkable events which gave to the Tenth of August and the Second of September, of 1792, their fatal celebrity. The former of these—one of the most memorable in the history of the French Revolution—saw the destruction of the monarchy by the united efforts of the Girondins and the Montagnards; who once more acted together, on the eve of separating for ever. The massacres of September were the almost inevitable consequence of this great event; but to do the Girondins justice, though in their republican enthusiasm and ardour they spared not Louis the Sixteenth, they were far from foreseeing the wholesale murders that were to follow his deposition—crimes which they were too weak to oppose, but which made them recoil with horror from their late allies when all was over. The history of these two events—fraught with such fatal consequences even for their instigators—has been so frequently related that the subject is now well nigh exhausted. M. de Lamartine's account, therefore, offers few facts that were not already well known: but his views are impartial and original—especially with regard to the Girondins; whose share in the insurrection of the 10th of August he attempts neither to conceal nor to palliate.

The Girondins were not the personal antagonists of Louis the Sixteenth; but they were republicans—and instinctively hated the monarchical principle which he represented. At first, they openly attacked the king—and afterwards vainly endeavoured to save the man. It was owing to these seeming contradictions in their character that some of their most influential members were looked upon as friends by the Court party, and by the Queen—who still entertained hopes which the King had long abandoned. Thus, several private interviews took place between the royal family and some of the most popular leaders of the day.—For example, Guadet, the Girondin, one night saw the King and Queen in their palace; and there held a long conversation with them on political affairs. But though mutual esteem was the consequence of this visit, no other beneficial result ensued. The Girondin gave advice which the monarch would not—or perhaps could not—follow; whilst the King asked for concessions which his visitor's conscience forbade him to make. As Guadet was taking his leave, the Queen led him to the apartment where the young Dauphin was sleeping. Even the rigid republican could not behold without emotion the slumbering child whose unconsciousness and repose offered so striking a contrast to the precarious situation of his parents. He bent over the young prince—embraced him—and scarcely concealing how much he was moved, hastily bade the Queen farewell; fearing, perhaps, that his feelings might induce him to betray his duty. He departed—and duty prevailed.

Slight as it is, this incident paints in its true light the feeling which the Girondins entertained towards the King and his family. They pitied, and made many efforts to save the latter—but soon perceiving that matters had gone too far for this, they abandoned the attempt. Besides, none of their feelings or sympathies were enlisted in the royal cause. They were, as we have said, republicans; and when at last called upon to choose between the falling monarchy and the rising republic, they could not hesitate. Compassion itself became mute. What in their eyes was the fate of one hapless family compared to that of France?

The aid which the Girondins would not or could not give, the royal party hoped to receive from the Montagnards—with how little reason the event soon showed. There was at least this superiority in the sympathy of the Girondins, that though ineffectual it was sincere and disinterested—not bought, like that of their antagonists. It is notorious that Danton received from the Court immense sums, with which he shamelessly furthered his own ends and the cause of the Revolution. But though venal and corrupt, Danton was not naturally cruel; and it is difficult to guess what his real intentions were in promising his assistance to the royal family. Perhaps he meant at first to be faithful to his engagement—but finding this impossible, ended by remorselessly sacrificing his employers. This supposition, at any rate, agrees with his celebrated and ominous words: "That he would either save the King or kill him."

The part which the great demagogue took, notwithstanding his promises to the Queen, in the leading events of the 10th of August is forcibly drawn by M. de Lamartine. His reckless energy, and impatience of all deliberation to the prejudice of action, are fully characterized by one slight incident. He was leaving the club of the Jacobins, after listening with ill-disguised impatience to the declamations of Desmoulins and Chabot, when he was surrounded by an alarmed group who eagerly inquired the news.—"There they are," said he, contemptuously

pointing to the door of the Jacobins, "a set of idle talkers, who are always deliberating. Fools," added he, addressing the group, "of what use are so many words on the constitution, or so much ceremony with aristocrats and tyrants? Do as they did. You were under them once—get above them now: this is all the Revolution." In these words lie the principles that guided Danton during the whole of his revolutionary career; and which, after leading him to commit acts that his better feelings often lamented, conducted him ultimately to the scaffold.

The events of the 10th of August are well known. A conspiracy—amongst the chiefs of which were Barbaroux and Danton—had been entered into by the Girondins and the Montagnards to dethrone the hapless Louis. That this was the wish of both parties there can be no doubt;—and their object was easily effected. The King, whose life was threatened by an armed and furious multitude, was compelled to leave his palace, and, with his family, seek refuge in the National Assembly. There, with a calm unmoved countenance—and even with a feeling of relief—he heard the decree which took away his crown. When he left the hall of the Assembly, it was to enter the gloomy Temple—ostensibly assigned as his future abode. But, in truth, it was his last prison; and the hapless monarch—who since the beginning of the Revolution had been perusing the history of Charles the First of England with a prophetic feeling—knew it well.

The object of the Girondins in deposing the King was to establish in France the republican form of government. This was the cherished plan of Madame Roland, Barbaroux, and Vergniaud; and to its accomplishment they sacrificed all their lingering feelings of pity for the royal family. The views of the Montagnards were not so definite; they merely regarded the deposition of the King as one step more in their career—but would have fancied themselves fettered had they paused when that step was taken. Thus, though Girondins and Montagnards contributed alike to the great event, it was no sooner accomplished than they once more differed. The great mistake which the Girondins committed on the 10th of August was that of supposing that after rousing the people they could as easily appease them. Not only did they endanger the life of the King—whose death they were far from desiring—and cause the effusion of much innocent blood, but they sealed their own ruin. The same populace whom they had taught to invade the royal palace in August again invaded it nine months later—and in their presence demanded the decree which was to send the Girondins themselves to the scaffold. No sooner was the King deposed than they saw their error. The National Assembly, which they governed, was dissolved; and on its ruins arose the Convention where the Jacobins from the first possessed the majority. The new ministry—at the head of which were Roland, Servan, and Clavière—chiefly consisted of Girondins: but the real power—that of guiding the people—was in the hands of the Montagnards; who soon showed the use which they meant to make of it by privately ordering the massacre of all the royalists imprisoned in Paris. The voluntary dissolution of the National Assembly has been stigmatized in severely eloquent language by M. de Lamartine; who regards it as an act of cowardice that nearly ruined France, and as the cause of those sanguinary deeds which have left an indelible stain on the French Revolution.—

Thus (he says) the triumph of the Girondins was the immediate cause of their abdication. The assembly which they governed saw its own weakness in

the event which it had neither had the courage to accomplish nor the firmness to prevent. Returning to the people the powers which it had received from them, it withdrew from the scene of action. * * * Faithless to the constitution—refusing its aid to royalty yet shrinking from the republic—it showed neither plan, policy, nor energy, and gave all parties a right to despise it. History will judge it more severely than any other of the Assemblies which represented the Revolution. * * It had received from its predecessors the task of upholding the constitution, reforming the monarchy, and defending the country;—and when it retired it left France without a constitution, a king, or an army."

The causes of the inherent weakness which marked the measures of the Legislative Assembly M. de Lamartine finds in the cold, cautious spirit of the *bourgeoisie* or middle classes from which its members had been taken. They hesitated so long between the monarch and the people that they alienated the confidence of both. They possessed neither the philosophic spirit of the *Assemblée Constituante* in the days of Mirabeau, nor the passion and energy of the Convention which succeeded to them under Danton and Robespierre. When the supremacy of the nation was boldly proclaimed by the people itself on the 10th of August, they saw that their power was at an end; and untrue to their trust, retired without making one effort to recover it—leaving France in the power of the Montagnards. The fearful massacres of September—the disgrace of France and of humanity—have been related at length by M. de Lamartine. He proves clearly that they were not the mere work of an infuriated multitude, but had been premeditated by the most influential men of the existing government.—

Maillard, the chief of the hordes of the 6th of October, was ordered to keep his band of murderers in readiness for an expedition of which the moment and the victims were to be designated to him later. He was promised for his men high pay at so much per murder. He was moreover commissioned to hire cars for the purpose of removing the dead bodies. On the 28th of August, at six o'clock in the morning, two agents of the Committee of *surveillance* called upon the sexton of the parish of St. Jacques-du-haut-pas, and bade him take his spade and follow them. Arrived upon the spot beneath which lay the quarries that extend beyond the barrier of St. Jacques—some of which had lately been used as catacombs—the unknown unfolded a map, and began to reconnoitre the field of death. By certain signs on the soil, which were also marked upon the map, they recognized the situation of the concealed quarries; and themselves traced with the sexton's spade a circle of six feet in diameter, within which he was to cause excavations to be made in search of the passage that descended to the abyss. They gave him a sum for the payment of his labourers,—desired that the task should be finished within four days,—and retired, enjoining silence on the subject of their visit.

Notwithstanding their precautions, the plan of Danton and his accomplices in part transpired. The prisoners themselves seemed conscious of their danger; and awaited their fate in silent terror. Their apprehensions were confirmed by a fact which showed that, ruthless as they were, the instigators of the massacres were not utterly devoid of feeling. On the 1st of September, several friends of Danton and Marat—amongst them a few poor monks who had been charged with the education of the former in his youth—were set at liberty. The friendship of Manuel in the same manner saved Beaumarchais, the celebrated author of 'Figaro.' Without other motives than compassion, Manuel also caused a sentinel to be placed at the gate of the Prison of the Carmes for the purpose of protecting the four old monks who had been permitted to reside there unmolested. On the day of the massacre, the Abbé Bérardier, the head of the College of Louis-le-Grand—under whom both

Camille Desmoulins and Robespierre had studied—received a passport through an unknown channel. But these very acts of individual mercy show how thoroughly premeditated was the whole scheme.

The part which Danton and Marat took in the massacres is well known; but that of Robespierre and his disciple, Saint-Just, has remained enveloped in an obscurity on which the following incident throws a new and unexpected light.—

At eleven o'clock on the evening of the 2nd of September, Robespierre and Saint-Just left the club of the Jacobins together; worn out with the fatigue, both physical and mental, of a day entirely spent in the tumult of deliberation and pregnant with the awful events of the coming night. Saint-Just resided in a small room of a lodging house in the Rue Sainte-Anne—not far from the dwelling of the carpenter Duplay, Robespierre's landlord. Conversing on the events of the day and those which awaited the morrow, the two friends reached the door of Saint-Just's house. Robespierre, absorbed in thought, went up to the young man's room with a view to continue the discourse. Saint-Just threw his clothes on a chair, and prepared for his nightly repose.—"What art thou doing?" said Robespierre.—"I am going to bed," answered Saint-Just.—"What," rejoined Robespierre, "canst thou think of sleeping on such a night as this? Dost thou not hear the alarm bell; and know that this night will be the last for thousands of thy fellows who are men when thou fastest asleep and will be corpses when thou shalt awaken?"—"I know that murder will probably be committed to-night—and grieve that it is so, I would I possessed the power of moderating the convulsions of a society struggling between life and death! But who am I? Besides, after all, they who shall be killed to-night are not the friends of our ideas! Farewell!"—And he slept! On the morrow, at dawn of day, when Saint-Just awoke, he saw Robespierre agitatedly pacing the narrow room—from time to time looking up through the window panes on the sky or listening to the sounds that ascended from the street. Saint-Just surprised to see his friend thus early—and still in the same place—said "What has brought thee back so soon to-day?"—"What has brought me back!" answered the other, "dost thou think I am come back?"—"Didst thou not go home to sleep?" rejoined Saint-Just.—"To sleep!" echoed Robespierre, "to sleep, whilst hundreds of murderers were sacrificing thousands of victims, and pure or impure blood flowed like water in the public sewers! Oh, no!" continued he in a gloomy tone, whilst a sardonic smile curled his lip, "no, I did not retire to rest. I remained watching, like remorse—or like crime. Yes! I was weak enough not to sleep:—but DANTON SLEPT!"

The cold impassibility of Saint-Just, and the inflexible policy of Robespierre—which forbade him to make one effort in favour of those whose innocence he acknowledged—are strikingly illustrated by the above anecdote. But Robespierre's last words are especially significant; and we wonder that M. de Lamartine should have merely quoted them without further illustrating their meaning. This man,—who felt no remorse for crimes which he did not commit, but might have prevented—and would not,—yet thought himself bound to avenge those crimes on their authors when the power of doing so came into his hands. All his friends, with few exceptions, were one after the other inscribed on his death lists. When Danton's hour was come, Robespierre showed neither pity nor remorse at sacrificing him. It may be that he then remembered that weary night which he had passed in vigil whilst Danton slumbered unmoved by the thought of the numberless victims who were perishing by his command. In the days of his power, Robespierre forgot not to avenge those whom he had neglected to save.

The massacre of the prisoners began on the evening of the 2nd of September, and was not over till the 4th. The scenes of horror and

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bloodshed which occurred during those three days are not to be described. The most ingenious cruelty and the most sublime heroism and devotedness were in turn displayed by the murderers and their victims. And fierce as they were, the former sometimes relented, vanquished by mingled pity and admiration. Mademoiselle de Sombreuil saving her father by quaffing a glass of the blood which flowed around—the Abbé Sicard spared for the sake of his christian devotedness to the deaf and dumb—other individuals dismissed in triumph on being recognized innocent—offer wild proofs of the mobility of popular feeling. It is a notorious fact that many of the murderers—whose wives brought them their daily meals as though they were at their everyday work—abandoned their hideous task for hours, to see safely home some prisoner in whose fate they felt interested; and, after enjoying the happiness of his friends on beholding him once again, and even mingling tears of sympathy with them, returned to the scene of murder—refusing all remuneration from those whom they had saved, but eagerly claiming their pay from their bloody employers! The horror and indignation which those massacres excited throughout France—the remorse of the murderers who found themselves objects of abhorrence to all parties—showed Danton that his crime had not only been useless but had even endangered the great cause of the Revolution. On this subject M. de Lamartine makes the following judicious remarks:—

Revolutions have, like governments, two legitimate means of promoting and defending themselves—judgment according to the law, and the sword. When they murder, they inspire even their friends with horror and justify their foes. The world feels no sympathy with causes that are stained by blood. A revolution that remained always pure would subdue the world to its image. They who offer the examples of September as things to be followed, and regard murder in the light of patriotism, ruin the cause of nations by making it abhorred. * * The Massacre of St. Bartholomew weakened the Catholic cause more than the blood of a million of Catholics could have done. The days of September were the St. Bartholomew of Freedom. Machiavel might have approved but Fénelon would have cursed them. There is more policy in one of Fénelon's virtues than in all the maxims of Machiavel put together. The greatest statesmen of revolutions may become their martyrs—but never their executioners.

The horror of the Girondins on hearing of the events of the 2nd of September was equalled only by their despair. They saw not only that they were themselves lost—but that the cause of the Revolution was stained for ever. Loudly did they protest against the deeds which had been done—but their day was past. From that moment their struggles with the Montagnards—interrupted awhile by the events of the 10th of August—was renewed, and carried on with greater violence than ever. The popular sympathy, which had never been strong in their favour, seemed totally estranged. Even those who, like themselves, were horror-smitten at the massacres, feared to betray their feelings lest they might share the fate of the men whom they pitied. With September, the Reign of Terror began. Brave, eloquent and talented as they were, the party of the Gironde stood thenceforth alone in the Convention. They had gone too far in August to find pity from the royalists,—and had denounced the acts of September too severely to expect mercy from the Montagnards. They saw, even then, that, like all moderate parties in the tempest of a revolution, they would be sacrificed: yet—to their honour be it said—they scorned to recede from the opinions which they had maintained. Even the aspect of death moved them not. To the last they were true to their ideal of the Republic and the Revolution.

The part which the Girondins acted on the 10th of August, and in the massacres of September, has long been the subject of dispute among different parties. Some aver that they did too much—others too little. The truth is difficult to come at. Their position was peculiar—and must account for their seeming inconsistencies. They ardently wished to establish a Republic in France; and having no other means of doing this, appealed to the people. That was the share which they took in the Tenth of August. But their seeming power over the popular mind was, as we have said, transient and precarious. They could excite its angry passions, but not restrain them. Thus, they had no power to stay the massacres of September—in which they were themselves very nearly included, and the odium of which they have most unwarrantably been made by some historians to share. Much, however, as they have been misrepresented, the truth is that the Girondins did not yield sufficiently to the people. Towards these they showed themselves too proud and unbending. Their antagonists fell into the opposite error. What one party haughtily refused the other too readily granted. It was, as we have seen, a maxim of the terrible policy of the Montagnards never to retrace their steps. While the Revolution lasted, they triumphed; but they forgot that it must have an end—or, if they remembered this, remembered it too late when their safety would have been alike compromised by any course. To pause on their path was to condemn its past excesses. This was what happened to Camille Desmoulins and Danton. They had encouraged the massacres of September; but shrank from the Reign of Terror—which threatened, when the nobility and priesthood had perished by the guillotine, to embrace the republicans in its proscriptions; and, according to Vergniaud's prophetic words, "devour, like Saturn, its own children." Neither Desmoulins nor Danton possessed strong moral courage. They were wanting in the perseverance and energy necessary to men who would attempt to guide a revolution by sharing its excesses. They hesitated—and perished. Robespierre, on the other hand,—wrapt in his mystic dreams of a new state and a new religion, of which he was to be the founder—overstepped the revolutionary movement—and perished too, but from the opposite reason.

M. de Lamartine duly appreciates the part which the Girondins acted. He sees that when they stood alone, Humanity was on their side though France was not. His pity for them is less strong than is his admiration: we rarely pity the martyrs of a noble cause. The judgment which the author passes on the massacres of September—with an account of which his third volume concludes—is, also, remarkably just. He shows, as we have hinted, that the hordes of Maillard were not the representatives of the people, but the agents of a party—that every precaution had been taken by their employers to secure their impunity and success—and that the responsibility of the deed, though borne by France, was incurred by a few guilty individuals.—"September was the crime of a few men, but not the crime of Freedom," are his concluding words.

Bordeaux: its Wines, and the Claret Country.
By C. Cocks, Esq. Longman & Co.

GREAT efforts have recently been made by that enlightened body the Free-Trade Association of Bordeaux to obtain from the French Government such a tariff as would facilitate the introduction of British manufactures in exchange for the agricultural produce of Guienne; and more recently the same Association has addressed a Memorial to Lord John Russell praying for such

a reduction on French wines as might enable the claret-growers to furnish a valuable exchange for our manufactures. The consumption of claret in England was much larger one hundred years ago than it is now; and the amount of revenue derived from the moderate duties then levied on French wines far exceeded what is at present obtained from an impost so heavy that on the lighter wines it amounts to a prohibition. As it is only within the last few years that anything like a philosophical system has been introduced into the public revenue and taxation, the complete revision of our commercial code, corrupted as it has been by a century of experimental blunders, cannot be immediately expected; but we trust that wine will be included in the list of commercial reforms understood to be contemplated by the Chancellor of the Exchequer.

So far back as 1154 the importation of the wines of Bordeaux was deemed so valuable a part of English commerce as to be regulated by statute. In 1302, Edward the First, as a reward for the loyalty of his Gascon subjects, abolished the prisage on the wines of Guienne; and at the same time he endeavoured to obtain from the Corporation of London permission for the merchants of Bordeaux to lodge in the city and exemption from "pontage"—the duty of two-pence per ton levied on all wine carried over London Bridge. The King failed in both efforts. The jealousy of foreigners, which for centuries was a kind of passion in London, led to the rejection of the first demand; and the necessity of having a fund to keep the bridge in repair was made a pretence for the refusal of the other. Though Guienne was wrested from the English and united to France in 1453, the traditions of the freedom and independence which they had enjoyed under English rule were long cherished by the Gascons; and even at this day in the legends of remote districts the Plantagenets appear as the popular heroes. Many of the Irish adherents of James the Second settled in and near Bordeaux when they went into exile after the treaty of Limerick; and previously to the wars of the French Revolution there was an active trade between Bordeaux and the Irish coasts in which fiscal laws were rarely respected. The generation has disappeared which remembered claret as the common beverage not merely of the higher ranks, but even of the middle classes in Ireland; but some amusing traditions of the period may be found in the Reminiscences of Sir Jonah Barrington.

A double colonization of exiles supported this trade. Exiled Irish Catholics settled in France—and a great number of Huguenot families driven from their homes by the *Dragonnades*, established themselves in Ireland. It may be added, that both suffered persecution without learning mercy. The Irish were active in the warfare against the Protestants of the Cévennes; and there were no more ardent supporters of the penal code in Ireland than the descendants of the French Refugees. Claret, however, produced personal relations between those who were politically opposed; and we have heard many a tradition of a Huguenot saved by a wine-grower at the request of an Irish importer, and of a Catholic protected by a wine-merchant to gratify a French exporter. Such anecdotes should not be permitted to sink into that oblivion which is fast overtaking them. They help to show that all was not dark in the most unhappy period of the political history of Ireland.

There is no city in France more anxious for an increase of commercial intercourse with England than Bordeaux, and there is none in which the free-trade movement has been so popular and so effective. This extension of trade

has reference to all the agricultural interests of the department of the Gironde—and indeed we may say of the whole province of Gascony. Many parts of the *Landes* now all but waste could supply Indian corn for the feeding of cattle to an almost unlimited extent if the markets were free; but the want of green crops and many other circumstances arising from soil and climate prevent the farmers of Gascony from becoming cattle-feeders themselves. They are therefore seeking for such a modification of the tariff as will allow them to exchange their grain for English cattle and English meat; a traffic which would promote the natural interests of both countries, and the extension of which is only prevented by the selfish interests of some of the northern departments. They are equally anxious for an alteration of the duties on iron; the high price of which prevents them from obtaining the advantage of improved agricultural implements—those now used in Gascony being to the full as barbarous as they were in the days of the Plantagenets.

It is important to bear in mind that the question of the reduction of the wine duties is not confined to the mere facilitation of the import of a cheap and wholesome luxury, whose general use would do more to check brutal intoxication than all the Temperance Societies in the land and all the parliamentary checks on drunkenness which legislative ingenuity can devise. Even more important would be the extension of British commerce with a community anxious to increase its trade with this country, and extend its consumption of British manufactures. At present, many of the British vessels which convey coal, &c. to Bordeaux are obliged to return in ballast, from the difficulty of obtaining freights. The present duty on wine is *5s. 6d.* per gallon; now very good wines can be had in Bordeaux for export at *3s.* per gallon—or even less. M. Bastiat stated at the Free-Trade Association that he could land in the London Docks, if there were no duty, a good light wine at less than *4d.* per bottle. Let us, however, take it at *6d.*; and we ask, is it not practically a prohibition that such wine would have to pay a duty of 150 per cent? We know all the difficulties which would attend the establishment of an *ad valorem* scale of duties; but on an article of so wide a range in quality and price as wine, "a fixed duty is a fixed injustice."

The work before us contains a very brief but accurate account of the vine-growing districts of the Gironde, and the varieties of wine there produced. We insert a tabular statement of the growths and their average prices, which has equal commercial value and general interest.

"First Growth."

"The four first *crûs* formerly followed the same price; but Haut-Brion, situated in the *Grave*, near Bordeaux, had, for some time, rather declined in value. However, having since then passed into new hands, it bids fair to recover its ancient reputation: the average price of these wines is 96*l.* per tun."

| Names of the Wines and the Proprietors. | | Parish. | Annual Produce in Tuns. |
|---|---------------------|----------|-------------------------|
| Lafite. | Sir Samuel Scott | Paulliac | 120 to 150 |
| Château-Margaux. | Heirs of Aguado. | Margaux | 100 120 |
| Marquis de Las Marismas | | | |
| Latour. | Marquis de Beaumont | Paulliac | 80 100 |
| Haut-Brion. | Larrieu | Pessac | 100 120 |

"Second Growth."

"The second *crûs* are generally sold about 12*l.* less than the first. With a few exceptions, they are all of nearly the same value: when the first sell at 96*l.*, the second vary from 82*l.* to 84*l.*

| Names of the Wines and the Proprietors. | | Parish. | Annual Produce in Tuns. |
|---|--------------------|------------|-------------------------|
| Mouton. | Thuret | Paulliac | 120 to 140 |
| Baron Poyfère | de Cérés | | 40 50 |
| Leville. | Baron de Las Cases | St. Julien | 50 70 |
| | | | 80 100 |

* Lafite wine was sold in 1825 at 130*l.* per tun, and in 1844 at 180*l.* When old this and the other first growths have been as high as 400*l.* per tun.

| | | | |
|---------------|---|------------|---------|
| Rauzan. | Castelpert and Gassies | Margaux | 50 70 |
| Durfort. | De Vivens | Margaux | 30 35 |
| Grond-Larose. | Baron Sarget and the heirs of Balguerie | St. Julien | 100 150 |
| Lascombes. | L. A. Hue | Margaux | 20 25 |
| Gorse. | De Brances | Cantenac | 50 60 |

"Third, Fourth, and Second-Fourth Growth."

"Third growths sell, generally, about 12*l.* cheaper than the second; but when the prices of the first are not very high, the difference is not so great: when the first sell at 96*l.* the third are sold at 72*l.* Fourth growths sell at about 12*l.* less than the third, varying from 48*l.* to 60*l.*; and the Second-Fourths are sold at about half the price of the first-rate wines, varying from 40*l.* to 48*l.* per tun."

Now, whether wine sells for 400*l.* or 40*l.* per tun, it is subject to the same duty of about 58*l.*—being somewhat less than 15 per cent. on the one quality, and nearly 150 per cent. on the other. But these are only classed wines. The unclassified vary from 10*l.* to 40*l.* per tun; and among these are many capable of great improvement if they could only find a market.

If the English ports were open to French wines under a reasonable scale of duties, it would be impossible for the French government to maintain its present prohibitory tariff. All commerce resolves itself into barter; and if men will not buy they cannot sell. It belongs to politicians to decide what a proper scale of wine duties should be;—it is sufficient for us to indicate the economic principles involved in the arrangement.

A Year of Consolation. By Mrs. Butler, late Fanny Kemble. 2 vols. Moxon.

FEW pilgrims—grave or gay, lively or severe—turn homeward from Italy without a blessing upon the land; some for having there found inspiration—some for having enjoyed that mere pleasure of living which is to be tasted at only rare intervals under our own gloomy northern skies. Mrs. Butler tells us that its skies, waters, "its musical noises," its myriad associations, and its

—glorious things of old and younger Art,

yielded her consolation; and naturally writes of the South with the thankfulness of an overflowing heart, as well as with the poetry of genial sympathy. Be she right or be she wrong, fragmentary or finished—there is a sincerity in Mrs. Butler's authorship which distinguishes it from that showy book-manufacture that too largely bears the name. Here is Italy as she saw and felt it—not as she had been warned that she should feel it. Those, moreover, who recollect the lady's last published journals, will not read without interest the many references to America which the present volumes contain—nor remark without approval the honest desire to set herself right and atone for former impertinences indicated in more than one passage of comparison and retrospect. In short, these pages are the genuine utterances and confessions of a woman of genius.

From such a book we are sure of gathering pleasant additions to our store of pictures. We pass over the first hundred pages—describing a winter journey across France, and the short voyage from Marseilles to Civita Vecchia, with a peep at Genoa; but the drive across the Campagna is not to be resided—

"The day was brilliantly warm and fine, and the road, with the sparkling Mediterranean on one side, and that dry sea (as — calls the prairies) the Campagna on the other, delighted me; the myrtle and box bushes exhaled a bitter aromatic smell in the warm air, and the short, thick, tawny grass was all starred over with wide-eyed daisies; the ilex here and there spread its heavy-coloured foliage over a stone gate all hung with ivy, and the whole vegetation, together with the vast open expanse of yellow down, reminded me of the Savannahs of Georgia, to which

it all bore an absolute resemblance. I cannot perceive any difference whatever between the ilex and the live oak of the southern United States, except the infinitely larger and more picturesque growth of the latter, and the wild drapery of grey moss with which it is covered, making some of the huge old trees look like hoary Druids, transformed, all but their matted grised hair and beard, into the trees they worshipped. The climate was precisely what that of Georgia is in December and January. I was agreeably surprised at the much greater amount of agriculture and cultivation in the Campagna during the first part of the route than I had expected to see: the soil was of the finest colour, and seemed to indicate the most fertile properties; troops of picturesque black-eyed, golden-skinned men, in goat-skin coats and breeches, and wild tangled coal-black locks and beards, were labouring—for the most part, however, as the slaves do, either with the spade or hoe or pickaxe. I saw not a single plough; large flocks of sheep, too, which at a distance could hardly be discriminated from the brown woolly pasture they were cropping; and large herds of beautiful iron-grey oxen, with magnificent long horns, grazed over the vast plain, and here and there a large deep stone basin full of fresh delicious-looking water, sparkled like a sapphire, dropped on this dry wilderness for the blessing of man and beast. Far on the distant verge of the huge sunny plain—some ruins rose upon a forlorn hillock, against the blue sky, and a dark ilex wood, of apparently great extent, relieved the eye with its sombre colours, and the imagination with the idea of shade; beyond this, again, we presently saw the outline of the Sabine hills, reflecting the rosy tints which the setting sun was beginning to fuse his light in; full mellow golden moonlight gradually mingled with the last flush in the sky; and as the evening closed in, the aspect of the Campagna really did become desolate, as the dreary interminable winding road led us over a grey waste of hillocks like the leaden ripples of a measureless lake. My weary spirits revived with the sight of the first vine inclosures; and as we presently began to travel between high walls, I remembered all the descriptions of travellers that I had read, and knew that we must be even at the gate of Rome; suddenly against the clear azure of the sky, a huge shadowy cupola rose up. I felt a perfect tumult of doubt, fear, and hope—such as I experienced when, through the overhanging thickets that fringe them, I first saw the yeasty waters of Lake Erie, rushing to their great plunge. The great vision rose higher and higher as we drove under its mighty mass; and as we turned within the Porta de Cavallegieri, and stopped again at the barrier, St. Peter's stood over against us, towering into the violet-coloured sky—and it was real, and I really saw it; I knew the whole form of the great, wonderful structure; I knew the huge pillars of the noble arcade, and the pale ghost-like shining of the moonlit fountains through the colonnade. I was in Rome, and it was the very Rome of my imagination."

Full of colour, too, is the following description of the Pincian villa, where Mrs. Butler resided:—

"It is impossible to describe the soft beauty of everything that surrounded us here; the ilex trees, the graceful stone pines, the picturesque colour and outline of the house itself, the sunny far-stretching Campagna, with its purple frame of mountains; Soracte, standing isolated like the vanguard of the chain; the sullen steepes of the Sabine; the smiling slopes of the Alban hills; Frascati, Tivoli, glittering in the sunshine, on their skirts; the light over all radiant and tender; the warmth and balmy softness of the atmosphere—everything was perfect enchantment. Everything was graceful, harmonious, and delightful to the eye, and soothing beyond expression to the mind. Presently came two of the beautiful mouse-coloured oxen of the Campagna, slowly, through the arched gateway of the farm-yard, and, leaning their serious-looking heads upon the stone basin, drank soberly, with their great eyes fixed on us, who sat upon the hem of the fountain; I, for the first time in my life, almost comprehending the delight of listless inactivity. As the water ran lullingly by my side, and between the grey shafts of the tall pine trees, and beneath the dark arches of their boughs, the distant landscape, formed into separate and distinct pictures of incomparable beauty, arrested my

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We are not required to link the passages which we shall present to our readers. Mrs. Butler's 'Year' is strictly a journal—neither an essay, nor a history, nor a guide book. It is a journal, moreover, from which all private and personal matter has been for the most part judiciously withdrawn. We do not recollect to have met with the following anecdote before, but, true or apocryphal, it is a good story.—

"Speaking of the admirable dexterity of the Jews of the Ghetto here, in repairing, in a manner absolutely invisible, the most incurable rents in clothes, to which industry the jealous tyranny of custom confines them, as they are not permitted to exercise any trade or handicraft of any kind in Rome, a lady mentioned that they were famous for the same proficiency in darning in the East. She said that a man at Constantinople having left in the charge of a friend of his a purse without seam or join, in which he had placed a certain number of diamonds, complained, on his return from distant travel, that his number of jewels was not correct. The friend maintained the integrity of his trust, and adduced as proof the entire woof of the purse, in which neither seam nor join appeared, and the seal of the owner still remained untouched at the mouth of the purse. The owner of the jewels was forced to admit both these facts, but still persisted in asserting that the amount of diamonds was no longer what he had left. The case was brought before more than one magistrate, but nothing could be elicited upon the subject; and the unaltered condition of the purse, which the owner could not deny, was considered conclusive evidence against his claim. In despair he applied to the Sultan himself, and the strange persistency of his demand impressed the latter so much, that, though compelled upon the face of the facts to dismiss his claim as untenable, the subject remained impressed singularly on his mind, and induced him to try the following experiment. At morning prayer the next day, when the slave who usually brought the carpet upon which he knelt had withdrawn, he made a long slit in it, and left it to again be withdrawn by the slave. When the latter came to fulfil his duty of rolling up and removing the precious carpet, he remained aghast at the injury it had received, and immediately, apprehending the dreadful effects of the Sultan's displeasure, hastened with the rug to the quarter of the city where the Jews resided; and seeking out one peculiarly renowned for his skill, committed the costly carpet to his best exercise of it, and carried it back so restored, that the next morning it lay spread ready for the Sultan's use, without the trace of either damage or reparation. The Sultan no sooner perceived what had been done than he called the slave, who tremblingly confessed what he had done. He was immediately despatched in search of the pre-eminent cobbler, and the Jew no sooner appeared before the Sultan than the latter, sending for the sealed purse about which the controversy had been held, charged him with having in like manner repaired a slit in the woof of the apparently unimpaired bag. The Jew instantly admitted the fact; and thus the reclamation of the poor defrauded friend and diamond owner was substantiated."

Mrs. Butler's "first love" in the Roman states, —the Campagna—seems to have retained the strongest hold upon her imagination till the last. We know the picture in Andersen's 'Improvisatore' almost by heart, and are familiar with the capital descriptions of M. Didier. The following will bear the comparison with either:—"But to return to the Campagna, after loosing our reins, and giving our horses their heads in a

swinging gallop over this flowery ocean, it gradually seems to rise and fall around us, and the level plain sinks and swells into billows and waves of undulating green, flowing and melting into each other, like the beautiful limbs of the gigantic statues of the Parthenon. Small valleys open into each other between these swellings, all golden with butter-cups, or powdered, as with the new-fallen snow, with daisies; gradually these gentle eminences rise into higher mounds, with rocky precipitous sides and cliffs, and rugged walls of warm yellow-coloured earth or rock, with black mouths opening into them, half curtained with long tangled tresses of wild briar and ivy, and crested with gold fringes of broom and gorse, and blue black tufts of feathery verdure. At a distance, where the plain opens again before us, clumps of wood, of insignificant appearance, dot the level ground; on nearer approach, they lose the dwarf, stunted look which the wide field on which they stand tends to give them, and presently we ride slowly between the talon-like roots, and under the twisted gnarled boughs of cork and ilex trees, warped into fantastic growth by the sweeping of the winds, and covering with their dusky foliage a wild carpet of underbrush, all strewn with flowers—violets, purple hyacinths, with their honey-sweet smell and dark-blue blossoms, white spires of delicate heaths, the clear azure stars of the periwinkle, and the tall flower-fretted stalks of the silver rod asphodel; these, woven into one cloak of beauty, spread themselves over the ragged sides and rough gullies of these patches of forest, and every now and then we reach an eminence from which a fine dark sea of hoary woodland rolls down into the neighbouring hollows, and crests the rounded promontories all round us. Again we come to free level ground, and cantering along, find ourselves on the brink of sudden rifts in the smooth surface of the land—deep rents, torn by the rain in the crumbling volcanic soil—tattered gullies with a sparkling thread of live water running through them, and thickets of exquisite wild hedge-growth fringing them; snow-white drifts of hawthorn, and honey-suckle wreaths, send up their mingled perfume towards the sun—a paradise of mild sweetness, enchanting the senses of the wanderer through this wonderful wilderness; here and there we come to perfect rummages in the banks by wind and weather—slides of rich brown earth, over which scars in the earth's bosom Nature makes haste to draw the edges of her flowery mantle; and now our horses' hoofs spring over long strips of emerald sward, flowing like broad, winding rivers between level ranges of low hills. The close grain of the thick grass is starred with the tiny blossoms of the wild geranium, and every now and then we trample a patch of narcissus with their cream-coloured blossoms and blue stiff leaves, and think how preciously we should have gathered them from a northern garden. On each side of these long narrow valleys young wood growth stretches a light screen, fragrant with the freshness of the spring, or vocal with its thousand melodies. Rounding the grassy slope of a hill-side, we come upon one of the scattered habitations of the Campagna—hardly, however, a human habitation—a low-thatched shed, scarcely large enough to permit one man or two dogs to be curled up beneath its shelter from sun or rain. Further on stands the untidy, stinking cottage, with its sheep-pens of nets stretched over the neighbouring pasture, within whose bounds the brown sheep stray nibbling; their undyed wool forms the clothing of the friars, whose dress is a constant source of delight to me, from its fine rich colour, and ample folds. Without the net, and wandering on a sort of free guard, the white wolfish dogs of the Campagna prowl round the settlement, and come yelling, and barking, and bounding furiously towards us, while leaning lazily on his staff as we go by, the shepherd himself completes the picture; with his goat-skin breeches, and sheep-skin cloak, and matted black mane of his own tangled locks, out of which his eyes gleam like coals of fire. Far off we see the grey fortress farms rising in masses from steep foundations, and looking over the flowery, sunny waste for miles to their distant fraternity,—the tombs of ancient Italy, the watch-towers and castles of the middle ages, the peaceful, romantic dwellings of the peasants and herdsmen and vine-dressers of modern Rome. On some neighbouring hill-side shines, like a sapphire in a white stone setting, one of those long

basins, wherein the fresh springs are treasured up—upon the hot margin of which the golden, green, and black enamelled lizards run up and down, sunning themselves, and rustle away through the grass as we slowly pass along by the stone hem of the fountain. Here we look down upon a glaring road winding far up to the mountains, and betraying its course by the fine clouds of dust that tell where, lazily along the blinding way, the mouse-coloured oxen in sober society draw the lumbering carts, wherein or whereon lie stretched the sleeping hinds that should lead or guide them. Long trains of rusty mules, fastened by the tail to each other's heads, walk invisible beneath a high, thorny, tottering mountain of brush-wood, piled on each side and all over them like a brown mist, now tipped here and there with vivid green, the young twigs having been cut full of sap and buds and yellow golden sprouts; from beneath which curious canopy nothing is seen but the head fastened to the tail of its predecessor, and the tail tied to the head of its successor. Beside these jingle merrily along those little carts laden with small wine-casks, with their curious canopy formed out of the main branches and boughs of some tree; this is lodged somewhere in the body of the vehicle, covered with skins and leather, stuffed with straw, lined with coarse sackcloth, and so contrived as to turn round and screen from either side the driver, who, half lying half sitting under this shelter, half opens his bead-like eyes and pushes the pointed hat, with his bright bunch of crimson stocks or orange-coloured wall-flowers, half off his blue-black hair to scratch his head, as lazily as if he grudged the trouble, while his bronze face sparkles through all its sleepiness with the brilliant colouring and vivid expression peculiar to this singularly handsome race. Passing these at a more rapid pace comes the mounted peasant cattle-driver; his short jacket, tight breeches, and leather gaiters, buckled like armour round his legs, showing admirably his straight and well-proportioned limbs; his dark green or brown cloak is strapped to the high-peaked saddle, and in his hand he carries a long light lance headed with a goad, which adds immensely to the picturesqueness of his appearance. By the side of some of these roads, marking wherever they remain the lines of the old Roman ways, stand the ruined tombs that have not been converted into habitations for the living,—nameless monuments of nameless existences, long since gone out amid the perpetual extinguishment of life, whose mellow-tinted walls yet raise above the sward of the Campagna their crumbling ivy-clasped fragments. Among these ruins some are land-marks and special features in the wide waste, as all know who have directed their gallop across it by the round tower of Cecilia Metella, the arch of the Torre de' Schiavi, or the congregation of ruined walls at the Sette Bassi. The chief glory of the whole scene, however, its grandest and loveliest feature, are the broken links of those thirteen chains that once bound the mountains to Rome by streams of living water. The crown of the Campagna, the graceful and sad-looking aqueduct,—for nothing can be seen of a more melancholy beauty than these broken arches and interrupted channels, the flowers sown by many hundred springs, waving from every crevice and cranny, the ivy climbing up each pier and buttress, and the whole Campagna, with its boundary of glorious hills, seen through their arches, like a magnificent series of enchanting pictures, each more perfect than the other."

Here are some passages from Mrs. Butler's 'Holy Week.' The grand ceremonials (not forgetting the vulgar English women) have been again and again described: but a new eye will always see in them something new.—

"The holy week is over, the religious carnival of Rome—during which the curiosity and ill manners of foreigners render every Catholic place of worship a perfect bear-garden, and would almost make it impossible to believe that the same seasons were held equally sacred by all denominations of Christians. On Palm Sunday we went to St. Peter's to see the benediction of, and the procession of palms. We made the best of our way to one of the tribunes, for which we had tickets, through a crowd of frantic women who certainly made all sorts of Amazonian legends credible; the poor Italian gentleman who stood at the entrance of the tribune seemed in immi-

nent peril of being crushed to death by this flood of feminine intrepidity. A woman before me who had been separated from her friends by the throng, kept loudly exhorting them to 'push on and not to mind her, that she would follow,'—and follow she did undauntedly, by pushing between my sister and myself, and forcibly separating us, though for greater security we had hold of each other's hand. Upon my beseeching her not to separate me from my companion, she replied at the very top of her voice, 'I might as well say the same thing to you, ma'am; besides, the place is not so large, you'll find your party again, I dare say.' This, uttered with a face crimson with obstreperous struggles, and arms and legs working like the wings of a windmill in every direction, accompanied by a loud exhortation to her party 'to get on, that she would make out,' &c., were my sole consolation. * * The next morning early, in my daily walk of discovery, I wandered into the little church of St. Mark, attached to the Venetian palace, which is now the residence of the Austrian Embassy. The chapel, for it was hardly larger than one, was full of gorgeous colours, gilding, rich marbles, and profuse ornaments; most of the funeral tablets bore Venetian names. Mass was going on, and round a species of temporary inclosure, formed by low square scarlet-covered benches, knelt a number of young boys and girls; the white dresses and veiled heads of the latter announced that they were going through the ceremony of their first communion; round them sat and stood, in various attitudes of anxiety and sympathy, a company of mothers and female friends. Mass was said, and some beautiful chanting enlivened the pious mummery; after which an aged priest, apparently, by his dress, of high church rank, entered the enclosure, and kneeling on a crimson-coloured hassock, began a discourse in Italian, upon the subject of the ceremony about to be performed by the young communicants. * * We seated ourselves in one of the chapels of St. Peter's, opposite to that which is used as the choir, and resigned ourselves to listen to the chanting which was being performed there, and which came across the vast dome to us in wailing melodious snatches, the effect of which was most melancholy, vague, and striking at the same time. We sat here for a long time, the light gradually dying out from the lower and further parts of the great building; group after group of worshippers or gazers passed down the nave, while priests and monks, and country men and women in picturesque dresses, came one after another, and knelt near where we sat, to say a prayer or two, sauntering off again in the twilight, which began to thicken all round us. I presently perceived that a man had placed himself on the bench by my sister, and was whispering to her. He was well dressed, and decent looking; my surprise was all the greater when she informed me that he was a beggar, who had thought proper to address his reclamations to her in that familiar and peculiar manner. After remaining here until, what with the dim light, the distant chanting, the monotonous shuffling of feet upon the pavement, and the faint smell of incense pervading the air, I was falling into a sort of dream of St. Peter's, we rose and walked towards another chapel, where, as part of some of the peculiar ceremonies of the day, some hundreds of tapers were burning. The effect of this illuminated altar, before which knelt a large and most picturesque congregation of adorers, contrasted with a gloom which was beginning to invade the rest of the church, was very beautiful and striking. In coming hither we had passed the confessional where, on this one day of the year, a Cardinal appointed for the purpose receives in public the confession of certain great criminals, who have committed offences for which the ordinary priest's absolution is not sufficient. The time for the Cardinal's entering the confessional had not arrived when we passed it, but there was already kneeling there a poor man, in the dress of a peasant, with his head buried in his hands, in an attitude which might have been either that of intense devotion or bitter self-reproach. On our return from the illuminated altar we found the crowd speedily gathering round this part of the church in anxious expectation of the Cardinal's arrival—the penitent neither moved from his place nor altered his attitude, while group after group of eager spectators joined themselves to the numbers waiting to witness his humiliation. The confessional

was raised considerably above the pavement of the church—a species of enclosure was formed all round it, within which as many privileged and intrepid people as could effect an entrance placed themselves. At length the Cardinal entered the enclosure, and seated himself; and the man who had been awaiting his arrival took his place at his feet, and kneeling so that the Cardinal by inclining his head brought his ear nearly on a level with his mouth, the confession began. I had always been very desirous of witnessing this singular scene. I once saw a picture of it at the exhibition in the National Gallery; and — had given me a description of it that had interested me deeply. For a length of time the two actors in the strange scene preserved the same attitudes, and it was difficult to tell from their deportment that anything so solemn as the confession of a deadly crime was passing between them. The crowd in the meantime remained silent and rivetted, watching with intense interest and curiosity the effect of what he was hearing upon the Cardinal's features; at length they became expressive of great disturbance. The crowd and the imperfect light combined to make it difficult to see distinctly; but as I eagerly bent forward to watch what was passing, I saw his face flushed, and his brow knit; he clutched his fur tippet repeatedly with a gesture of great nervous agitation, —wiped his forehead hastily once or twice, and then spoke so low indeed that no syllable transpired, but with an appearance of earnestness and vehement solemnity that was very striking. After addressing the penitent in this extremely emphatic manner for some time, he signed the cross repeatedly and hurriedly over him; and the impression left on my mind by his manner was that of extreme annoyance and moral disgust at the impertinent he had received. As the poor man who had thus purchased rest to his conscience traversed the crowd to depart, we saw his face quite distinctly. It was a common stolid countenance, with no peculiar indication of passion or depravity upon it; and, considering the scene in which he had just borne so conspicuous and unenviable a part, his deportment was singularly careless and unimpressed."

The reader of these extracts will see good reason why we should return to this 'Year of Consolation,'—since we have, in the present notice, dealt only with a portion of Mrs. Butler's first volume.

POETRY OF THE MILLION.

The Odes of Horace literally translated into English Verse. By Henry George Robinson.—*The Odes of Horace translated.* By John Scriven.—*My Old Scrap Book.* By John Scriven.—*The Bride of Imael; or, Irish Love and Saxon Beauty.* By Jane Emily Herbert.—*Poems.* By Samuel Browning.—*Jerusalem and other Poems.* By W. T. Maudson.—*The Studio, and other Poems.* By Georgiana Bennett.—*Heroic Odes and Bacchic Melodies.* By George St. Edmonde.—*Don Quixote Versified.*—*Infancy and Parental Love.* By the Rev. C. B. Dunn.—*The Suttie.* A Poem, with Notes.—*The Curse upon Canaan.* By the Rev. R. W. Essington.—*The Union of Christians: a Poem.* By John Tod Brown.—*The Tongue: a Poem.* By Alexander Bell.—*The Heir of Abbsville, &c.* By E. M. Spencer.—*Sacred Poetry.* By George Calthrop.—*St. Sylvester's Day.* By E. F. Haworth.

FIRST on our list to-day are a couple of *Translations of the Odes of Horace*,—both attempted on the same plan,—that of giving a *literal translation* into English verse, in opposition to the paraphrastic manner adopted by Francis. The hard prose Horace of Smart is familiar to every schoolboy—and between it and the graceful version of Francis perhaps the best conception of the beauties of the Roman lyricist may be acquired by the English reader. But no translation of Horace, or of any other writer in whose excellency style is a chief element, can be satisfactory; and after the many attempts of the last

few years to give literal versions of the great poets of antiquity, it is becoming an acknowledged principle that transfusion is better than translation. Francis's Horace is still the version read, because it conveys to the English mind the most complete idea of the original. These literal translations are, mostly, too close to be elegant—too paraphrastic to be really literal. From Mr. Robinson's version we quote his rendering of Carmen x. lib. 11:—

ODE X.

To Licinius.

Life's course wilt thou more wisely keep,
By neither pressing on the deep,

Licinius evermore.

Nor while with cautious dread you fear
The tempest, venturing too near

The rock-imbued shore.

The man that loves the golden mean,
Is free from all the misery seen

In squalor's filthy home;

And in his wishes moderate,
Free also from the cares that wait

On splendour's envied dome.

The lofty pine we ever find
Most agitated by the wind;

And with a heavier shock

Exalted towers in ruin fall,
While thunderbolts strike, first of all,

The highest mountain-rock.

Trust me, a well-conditioned breast,
As things are at the worst or best,

A change will hope or fear.

Though Jove does haggard winters send;
Yet 'tis the self-same Jove, my friend,

That bids them disappear.

Though now affairs with you and me
Are running cross, it may not be

Hereafter always so.

At times his lyre Apollo takes,
And the Muse, hush'd erewhile, awakes;

Nor always bends his bow.

And should you through life's narrows steer,
Then all inspir'd appear,

And resolute as well:

So wisely too contract your sail,
Whene'er you bely too fair a gale

Your bell'ing canvass swell.

Here is exhibited the "fatal facility of the octo-syllabic rhyme." This version consists of thirty-six lines; Francis gives it in thirty-two—the original in twenty-four. In point of terseness the paraphrase surpasses the literal translation! We ought to add, that Mr. Robinson often catches and conveys the flavour of his author very happily. His volume is enriched with notes; some of which might well have been spared,—while others will be welcome to the student of the Roman poets.

The version by Mr. Scriven is faithful, and renders more than usual of the grace of the original. Take the following as a specimen— which, we think, retains much of the Horatian brevity and gusto—Ode iii. lib. 11:—

ODE III.

To Quintus Dellius.

Calm and unruffled be thy mind
When fortune frowns:—in seasons kind,
From joy's intertemperate raptures fly,

My Dellius, doom'd—like all—to die.

Whether you live to grieve a prey,
Or, on the festal holiday,

Blest in some distant mead recline,

Quaffing the old Falernian wine,—
Where lofty pine and poplar white

—In social shade—their boughs unite,

And crystal streams, with slanting force,
Struggle along their trembling course.

Bring perfumes—wine—and, oh! too brief!

The odorous rose-flower's grateful leaf;
While fortune wills—years yet unspend—

And the Three Sisters' sable thread.

Nor purchas'd groves, nor home thou'lt save,
Nor sent, by Tiber's yellow wave;

And all the wealth you now possess,

—Pi'd up aloft—the heir shall bless.
Though rich—from Inachus you come,

Though poor—from meanness birth in Rome,

Hoasting no covering but the sky,
Unpitied Orcus bids thee die.

One common rose we all must take;

The urn alike each lot much shake;
—The fatal lot!—which, soon or late,

Consigns us to our Stygian fate.

My Old Scrap Book, by the same author, Mr. Scriven, is composed of a collection of original pieces of various degrees of merit—pleasant reading for an idle hour—professing to be but

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and elegant as such; together with a few translations from the classics, some of which are happily rendered. Mr. Scriven has a light and pleasant fireside muse; and she makes no pretension to be crowned in the Forum.

The poem entitled *The Bride of Imael* is a patriotic attempt on the part of the authoress to reconcile the feelings, affections, and passions of the two races which inhabit the Emerald Isle—to induce a common sentiment between them respecting their common historical traditions, and encourage reciprocal kindness by the portraiture of their ancient connexions. We know not if in such a design Miss Herbert may not have as clear a perception of the antagonisms of the two races, and as wide a scheme for their removal, as most of the members of the Irish porcupine party with its infinitude of hostile points. Her poem is written with spirit and freshness. The lines are musical and flowing, the moralities of the right kind,—and the sympathies large.

Browning's *Poems*, as the next volume on our list is called in title-page and announcement, has, we suspect, been intended to raise an inference which, waiving the question of fairness, a wiser man would have very carefully eschewed with such testimonials as these to sustain it. Poets are not proverbial for wisdom:—but this Mr. Browning is not a poet, and has no privilege to be foolish. They who have been deceived into an expectation of meeting here with their old acquaintance the author of 'Paracelsus' will be no little surprised to find how "simple" a writer he has become. This Mr. Browning is, it seems, an old tar, somewhat on the staid side of sixty, and his poems consist of versified extracts from the log-book and other experiences—being written, as he states, to make virtue lovely and vice horrible. He comes nearer the latter object than the former. The moralities of his muse may be gathered from the following estimate of the magisterial functions. The dispensers of justice find small favour, it will be seen, in the gallant seaman's eyes:—

On misfortune's fabric they build their fame,
And call for sympathy both far and near;
Then damn his character, vilify the name,
While they the public benevolence share.
Then in the papers stigmatize his name,
And drive their hopeless victim to despair,
Mar his prospects, crush a large family;
This, this is magistrature's humanity.

This may serve to specify the poetry as well as the social philosophy—though it is not by any means the choicest sample of either in the volume. On the strength of the luxuries here offered, Mr. Browning presses a grateful public to aid him by donations and subscriptions in the publication of further verse (he calls it!) which he has in store; so, we have thought it right that our readers should have a "tasting," in case their appetites may incline them to speculation.

Mr. Maudson's *Jerusalem, and other Poems*, is guaranteed by a long list of subscribers, with a duke at their head—and may defy the critics. They are principally school exercises—and need not be supposed to make any higher appeal than is answered by the list of subscriptions. Even as "school exercises" we think them very indifferent:—and a somewhat similar verdict may be passed on *The Studio, and other Poems*, by Georgiana Bennett. The lady has more of the mechanical ability to construct verses, but hardly more of the creative spirit, than the schoolboy. She is, however, not only nobly, but royally, patronized.

Heroic Odes and Bacchic Melodies, by Mr. St. Edmonde, contain little of the heroic; and of the Bacchic melody we had better give a specimen than a description:—

Break the cup, the nectar waste,
Drain to dust each drop unclashed.

Off Silenus, mocking clown,
Bacchus dons the ivy crown!
Kiss the goblet, Mary!

Is the versifier of *Don Quixote* the same genius who versified Bunyan's 'Pilgrim's Progress'? The kindred idea and the internal character of the achievement favour the supposition. Something more than the common rebuke of criticism is merited by these travesties of a work of Art. Even if cleverly performed they would be evidences of a diseased literary imagination; but the workmanship in the present case, as in almost every other of the kind, is worthy of the genius that could undertake it. We will propose a test to an author who has such faith in the power of translation. Do this version back into prose and where is Cervantes?—The Rev. Mr. Dunn's "Didactic and Domestic Poem," as he styles it, is intended as a persuasive to young mothers to suckle their own children; the general practice to the contrary being, the writer observes, one of the great social evils of the day. We deny the generality of the practice to the contrary:—but the precept is a good one in any language, and well worthy the utterance of the Muse. If it could be proved, however, that Mr. Dunn is a child of one of the Muses, then it would be quite clear that he was put out to nurse; and the mother who fed him not with her own milk has no authority when she speaks by his voice. Apart from the moral failure, we are bound to say that the poetical mind of our readers has no chance of thriving on such mere skim-milk as Mr. Dunn's verses. Seeing the quality, we regret that its production should have occasioned him so much trouble. "The structure, execution, and artistical finish" (as he calls it!) "of the poetry was," he says, "a work of tedious and painful elaboration": and this we understand by the labour which it has cost ourselves to read it.

We will adopt the writer of the *Suttee's* own estimate of his poem: viz. that it "has no claim to attention on the score of poetical excellence." He ventures, however, to hope that the information which it contains may give it some acceptance with those who were previously unacquainted with the facts. Now, surely it is not a little singular that a man who has something to tell should select that form in which he feels that he will tell it worst. The following is a specimen of the information which runs a risk of being dismissed unheard in consequence of being introduced under false pretences:—

"Although the practice of burning, and of burying alive the widows of Hindûs, with the remains of their husbands, still prevails in Hindûstan, it is happily no longer tolerated in those parts which are subject to British rule. On the contrary,—it has been declared illegal, and punishable by the Criminal Courts." When the order, for the abolition of Suttee, was first promulgated, during the administration of Lord William Bentinck, a strenuous opposition to its humane provisions being carried into effect, was at once set on foot by interested parties, who formed themselves into a society, styled the 'Dhurma Subha,' or 'Religious Association.' This society was composed of a number of the most influential natives residing in Calcutta and its neighbourhood; and is still in existence. A curious circumstance, in connection with the society, has recently transpired. A Calcutta paper states, that—A few days ago, Baboo Muttee Lall proposed to the Dhurma Subha, a society of orthodox Hindûs, to petition government for some enactment in favour of the re-marriage of Hindû widows. It appears that his proposal caused a great stir in the meeting, and was loudly exclaimed against; which is not to be wondered at, when it is remembered, that the society was originally established for the abolition of Suttee.—Some time ago, this same Muttee Lall offered a premium of ten thousand rupees to any Hindû who would marry a widow. The prize, however, has never been claimed. This is by no means surprising, for the Hindû code

not only enjoins perpetual widowhood, as regards a woman who has the misfortune to lose her husband, but it likewise attaches a peculiar stigma to any man who should have the hardihood to connect himself by marriage with such a one, and associates him with persons of the lowest grade: e.g. 'A Brahman living as a Sudra, a sacrificer to the inferior gods only, he who observes not approved customs, and he who regards not prescribed duties, and one who is despised by the virtuous, the husband of a twice-married woman, and the remover of dead bodies for pay, are to be avoided with great care.'—*Instit. of Menu.*

The Curse upon Canaan is a Seatonian prize poem—and that will do, to characterize it.—We may dismiss *The Union of Christians* almost as briefly. It is that kind of "message of good will"—to get upon the writer's own ground of illustration—which Samson sent to the Philistines in the three hundred foxes: with this difference, that while the firebrands were actually carried into the standing corn by the foxes, Mr. Brown's fire is only in the intention—the real inflammatory power being, luckily, very small.—Happy is the enthusiast! "Nothing like leather" is a moral which, having become somewhat musty, is here refreshed in the fountain of the Muses. Mr. Bell, a teacher of elocution and a writer of books on the subject, has undertaken to plead poetically the course of the now neglected *Tongue*. He laments over those good old days when

The learned Romans valued lingual power,
And taught, betimes, their youth the vocal art.

We should use Mr. Bell's book as an argument against tongue or pen if it were our cue to put either down:—but the professor is very much in earnest, and our readers are entitled to judge for themselves. The wrongs of the *Tongue* in our present mode of life are thus set forth:—

In Britain's catalogue of lib'ral arts,
The art of graceful speech has found no place:
The tongue, a hapless member of the frame,
Tho' leader universally employ'd
In high and low affairs, is left expos'd
To the contagion of a random lot.
The legs are taught with studied grace to move;
The foreign artiste gives them courtly gait;
The head sits on his throne with dignity,
Train'd duly to his high patrician place;
The arms are nicely balanc'd, to maintain
The harmony of motion in the dance;
And even sitting has its tutorage;
But the poor tongue no discipline controls;
Still, hapless, it is left to the assaults
Of mimic ignorance and ribaldry—
The clownish jargons, far and wide diffus'd,—
The howl and whine of rustic dialect,
And all the discords of corrupted speech.

It is scarcely reasonable to contend that poetical speech was given for purposes like this:—and accordingly the author rather threatens poetry than uses it.

The author of the *Heir of Abbotsville* complains sorely of the difficulty of getting a publisher; and very unjustly, we should think, when folly like this has found one.—Of the *Sacred Poetry*, by Mr. Calthrop we can only say that it resembles much of what our language contains in its class:—it is not sacred as poetry.—The fair author of *St. Sylvester's Day* expresses a diffidence regarding her work which is the more becoming that it is less needed in her case than in many others. If this be her earliest work, and she be still young—as the internal evidence intimates—she may yet prosper poetically;—scarcely upon any other conditions. She is without the worse faults of the young poet. If her principal story contain little that is dramatic, there is nothing theatrical in it—if it has small real, it has no meretricious, passion. We should add that the volume is handsomely illustrated, and forms an ornament for the drawing-room table.

OUR LIBRARY TABLE.

A Whim and its Consequences. 3 vols.—This is a clever novel of the old school; in which incident, not character, was the thing sought. It is the story

of an *Orlando*—not the Passionate Pilgrim of Italian romantic poetry,—not the namby-pamby and second-hand Childe Harold of the modern rhyme,—not the cold, hardened man of the world, fighting it in defence of his own sensualisms, whom Mrs. Gore recently exhibited to us with all her caustic cleverness,—but an *Orlando* after Shakspeare's pattern; a younger brother, maltreated by a churlish senior who holds him in dependence. This our hero will not abide; but, instead of betaking himself to "Arden wood" by way of remedy, he merely takes service as a gardener with a squire who has two fair daughters. What happens to the *Rosalind* of the pair.

We do suppose you need not now be told.

The *Celia*, alas! has worse luck; and almost gets married to the baronet "cruel and bold." This reputable gentleman, we are early allowed to see, keeps our friend Chandos out of his lawful inheritance; and, as chicanery is apt to lead to worse crime, becomes a murderer in the attempt to conceal his unjust and unbrotherly deeds. By one of those *apropos* devices which Mr. James and brother novelists arrange with such marvellous ingenuity, Chandos is "in at the death"—suspected as its perpetrator—accused as a criminal, and tried. It matters not that we know every "quip and crank" of such a scene by heart; that from the moment when we met a certain gipsy woman and a certain gipsy boy, we were satisfied that the ghost of "*acceleratissima*—that is, Mistress Margaret Merrilies"—was not laid so irrevocably as the Gilbert Glossins who fear "dark becoming light" might desire. This thousand-and-first narration of the trial of an innocent man, with all its lies like truth and its truth like lies, is, nevertheless, well done—and will create an effect on all proper novel-readers analogous to that of certain musical chords, which, be they heard ever so often, never recur without piquing the ear to suspense. What we like least is the catastrophe. The penitence of the elder brother seems to us somewhat maudlin, and—his former deeds considered—more like a Whim than a Consequence. Whether by an old or a new hand—a tale-teller tender or tough,—this story deserves a good word for the earnestness with which it is written.

Kirkholme Priory; or, Modern Heroism. A tale by the author of 'The Ransom.'—'Kirkholme Priory' is prefaced by the hackneyed protest against the world we live in, and the manners we wear. In the first paragraph it is insinuated that public heroism "went out" with morions, racks, *ouliettes*, and other such high-souled devices; or, as we are subsequently told, if it linger anywhere in this nineteenth century, it is with those who embraced the Polish cause. In the second clause of the preface, however, Heroism is recognized as still existing in private life: so that the preamble—with its "bane and antidote" thus presented together and qualified—makes its point something after the fashion of the line from the 'Rejected Addresses' which asserts that

Nought is everything and everything is nought.

When will novelists dispense with prefaces? After such a one as the present, a tale of the most thoroughgoing Minerva-press romance cuts but an odd figure. 'Kirkholme Priory' is neither poetically ancient in right of strong lines of demarcation and primitive colours applied to its characters, nor philosophically modern in its tracing of the under-current of passion by those slighter and more delicate external manifestations which are sanctioned by the social code of our time. We will not pretend to detail the story. Suffice it to mention, that it is haunted by a curse laid upon an old family in the days when Catholic monasteries were despoiled; and which remains in force "even unto the day" of the story. To avert its menace from her son and heir, we find a Protestant lady turning Papist. From the first outset, however, we perceived that there was a flaw in the terms of her bargain; and, accordingly, we were neither dismayed nor surprised to discover, early in the romance, that a real heir was *in petto*—of whom the poor priest-ridden mother had never dreamt. He wanders through Europe in quest of adventures—adopts the Polish cause—is plunged "full faith five" into love troubles—and at last comes to shore after storms enough to submerge twenty Leanders less buoyant. His Hero—or heroine—is a personage who leaves behind her but a transient impression: nor are the droils and disagreeable personages introduced by way of relief and contrast marked by greater origi-

nality. The book is readable for that class only who, like gentle Charles Lamb, are satisfied with any fiction, be its properties ever so threadbare or its mysteries ever so transparent.

New Brunswick; with Notes for Emigrants, &c. By Abraham Gesner, Esq., Surgeon.—This volume is the result of some reading, and of no slight personal experience in reference to the province in which the author has been long resident. Having been employed "five years in making a geological survey" of the colony, he believes that he is qualified to communicate to the English public information on other subjects also—such as "the climate, topography, and resources of the country, and the habits and industry of the inhabitants." His book does contain much that the future emigrant will find useful; but, for general readers, it has no attraction.

Patria. France, Ancient and Modern, Moral and Material, &c.—[*La France Ancienne, &c.*]—This is a valuable volume: consisting of statistical details relating to the geography, geology, zoology, botany, agriculture, trade, manufactures, public works, legislation, military, naval, medical, and educational state of France. It is seldom so much information is collected into a single volume. It contains above fifteen hundred columns closely printed.

Memoirs of a Physician.—By Alexandre Dumas. Vol. I.—There is no resisting M. Dumas. His power over incident, his variety in adventures, and his level excellence of execution, render it impossible to leave a book by him after it has been once entered upon. We do not wonder at the readers of *Le Constitutionnel* being fretted and fevered by the interruption of the '*Mémoires d'un Médecin*,' of which only a portion has been given to the French public,—here translated to form a volume of 'The Parlor Novelist.' The introduction, it is true, is absurd enough:—but so soon as the first chapters are over, we find ourselves tracing the first approach to Paris of Marie Antoinette, and the mysterious divinations of Joseph Balsamo the Projector and Magician, with great eagerness; our curiosity being next thoroughly engaged by the stratagems of Madame Dubarry and her gipsy family to find a Lady aristocratic enough to present her at court. Anything better told than their *stoup* upon the old *plaidise*, the Countess de Béarn, and her cunning stratagems first to escape the much-needed *chaperonage* and next to sell her disgrace dearly, is hardly to be found in the Library of encounters 'twixt Greek and Greek. There is quiet, hardened, unprincipled high comedy in every line of the story. The portrait, too, of poor, feeble, weary Louis Quinze is so well done as to make us at last pity one so little able to protect himself against the intrigues which self-interest, in a million different forms, wove around him. How—to repeat ourselves—the novelist who writes fifty (or is it five hundred?) volumes a-year can contrive to draw so characteristically, group so variously, colour so richly, and finish so highly—is a constant marvel to us. We are truly glad, in the present case, that an '*attitude*' of Parisian Justice will secure us the rest of the '*Memoirs of a Physician*.'

The Mother Tongue. Translated and Adapted from the French of the Père Girard. Edited by Viscount Ebrington.—This manual contains many excellent suggestions for the guidance of parents and schoolmasters in the all-important business of education. But it is also disfigured by many that, in our estimation, are purely visionary. The reverend author knows more of books than of the world—of systems than of human nature. To separate the wheat from the chaff—the practicable from the impracticable—the imaginative from the real—must be the reader's care; nor do we think that this can at all times be easily done. Still, the noble editor has done good service to a great cause by the publication of this volume.

Two Discourses delivered in the Middle Temple Hall. By George Long.—The admirable lectures published under this title, are introductory to a course on jurisprudence and civil law delivered by the author in the Middle Temple. The extensive knowledge, critical acumen, and trained philosophical spirit displayed by Mr. Long render every sentence of his lectures at once replete with information and suggestive of thought. His remarks on legal education are especially valuable.

Political Dictionary.—This useful and novel work

contains just the amount and kind of information on all political subjects which it is desirable to have diffused amongst the members of a free state. The subjects are treated historically when they have a history; the various changes effected in constitutional and commercial law by the progress of public opinion are recorded; and the existing condition of all such matters is described with succinctness and primeworthy accuracy. It is a work of reference which deserves a place on the poor man's bookshelf and in the rich man's library.

Interesting Memoirs and Documents relating to American Slavery and the Glorious Struggle now making for Complete Emancipation.—We notice this book, not so much to call attention to the fearful series of anecdotes assembled within its confines as to describe the collection of which it is one volume. This is 'The Barker Library,' undertaken by a humble man, with a view of diffusing popular instruction; to consist of three hundred volumes, each stoutly bound, and to be sold for nine-pence. The last advertised is more controversial than suits our ideas: simply for this reason, that a complete discussion of the grave and momentous questions undertaken can hardly be wrought out within compass so limited. There is danger, too, of throwing back the world, in place of helping it forward, whenever a spirit of partizanship is engendered: hence *extreme* books, for a purpose like Mr. Barker's, are to be distrusted—or administered with caution. But the plan and the scope and the parentage of such a publication speak volumes; and ought to sound like a trumpet in the ears of many an intellectual Sybarite who laps himself in an elysium of solitary study, accompanied with a fastidious disdain of the incomplete and presumptuous efforts of fools and fanatics and schemers to instruct the People. The latter will have food,—some reading, good, bad or indifferent; and the former, if, because of the short-comings of those amongst whom they live, they stand aloof in the place of helping or hindering, are incurring a responsibility heavy in proportion to their contempt of, or aversion to, the deluge surging around them. Fame is a noble thing; but a self-effacing submission to the conditions of the time, for the purpose of turning them to high account, is nobler. Selfishness, too, not seldom takes the form of a pharisaical and self-approving retreat; and there are some who stand aside from active life simply because they have not temper to abide being jostled in the crowd—nor humility to endure the questions of those who are "cloath of frieze" as compared with their "cloth of gold." But we apprehend that, in more senses than one, monastic seclusion was never less of a duty than at the present time.

LIST OF NEW BOOKS.

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THE FOUNDER OF SAVINGS BANKS.

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FOREIGN CORRESPONDENCE

Baghdad, Dec. 28, 1846.

The two succeeding days we spent in re-examining the remains which we had already come through; and in visiting the Birs,—an awful ruin, that immediately makes a strong impression upon the imagination. We were not, however, so fortunate as Sir Robert Ker Porter,—who saw, I believe, three lions on the sides of the hill. From what I could gather from the people, and from the absence of the larger sort of jungle to which lions resort, these animals must be, to say the least, extremely rare in that neighbourhood. But a much more formidable enemy than lions was, although at that time happily we knew it not, in our immediate neighbourhood. These were the Annezeh,—whom we afterwards found to be encamped in prodigious numbers a few miles to the south of the Birs. On the 6th we rode to the tomb of Ezekiel, or Kefl, upon the left bank of the Hindia—which joins the Euphrates some days' journey lower down at Semava. We were informed that this river or canal,—whose straggling expanse of waters looks more like some marshy lake,—received its name from an Indian prince at whose expense it was dug to drain the marshes on the west of the Euphrates. Of late years its waters have much increased. The pilgrims descend in boats from Kerbela to Kufa,—which is within five miles of Mesjid Ali. They perform the sacrifices of the Eyd at the shrine of Hussein; and then proceed to the tomb of Ali,—where they spend six days. They then return to

Kerbela, and wait about seventeen days for the 10th of Moharum, the anniversary of Hussein's death; when the scenic representation takes place in front of the mosque which produces such a prodigious sensation among the Shiah there assembled to the number of 50,000. On our way from Hillah, we saw many of the Fellahs ploughing with bullocks, and others sowing their grain. In the spring, the whole country is overflowed by the Euphrates. When its waters retire the inhabitants sow melons. The wheat and barley are ready for the sickle by the beginning of March; before the periodical inundation, due to the melting of the snows in Armenia, takes place. Accidental inundations caused by heavy rains occur sometimes during the winter. The crops are watered by little gutters connected with water-raising machines on the river. These machines, of the simplest construction, prevail, I believe, in India: where they are used in preference to pumps, from the difficulty of repairing the latter when injured. A couple of date-tree stems are slanted out over the river, with a transverse roller at the top and another at the bottom. A horse descending, with his head away from the river, a steep inclined plane, draws up, by means of two cords fastened to his tackle and passing over the rollers, a leathern bucket, the lower part of which is shaped like an elephant's trunk. As long as the bucket is suspended in the air, the trunk is doubled. But the extremity of the trunk, which is open, stops at the lower roller—or a little below it; and while the top of the bucket is carried up to the upper roller, the water is discharged through the trunk into a cistern lined with bitumen—from whence it is conveyed into innumerable channels cut in squares over the desert as far inland as the cultivation extends. Taking into account the water spilt, each horse may raise about ten cubic feet of water per minute through sixteen feet. Each operation takes about half a minute. Pumps are not used—partly from the difficulty above mentioned of mending them when out of repair—partly from the oppressive, arbitrary and irregular taxation, which frequently drives the cultivators of a whole district off their farms, and therefore checks any outlay—and partly from the systematic discouragement of all improvement by the government. But for these impediments, my friend Mr. Hector, of Baghdad, might get out, in the course of a few months, from England, pumps enough to turn the whole alluvial desert into a garden. In fact, there seems scarcely any limit to the productive power of this country. With anything like a decent government, and the stupid twelve per cent. export duty taken off, the banks of the Euphrates and Tigris might beat the Danube out of the market in furnishing England with corn.—But to return to our pilgrimage.

Kefil is a little place inhabited by twenty-four Jewish families, of which seven are well off. A richly-ornamented ruined minaret of the time of the Kaliphs, beside the pine-apple spire which rises over the tomb of the Jewish prophet, appears above the walls. Around are scattered, in groups innumerable, reed huts of the Madans, or Arabs of the Marshes,—a very peculiar race, that have all the marks of an aboriginal people. Thirteen clans of this singular tribe were mentioned to me by name as haunting the marshes on both sides of the Euphrates, up as far as Akkerkuf, near Baghdad. Their numbers were stated at 50,000. Their huts are the simplest contrived and easiest-constructed dwellings I have ever seen. They tie a few reeds in a bundle; and turn the band into an arch, of which they stick the ends in the ground. Over three of these arches they spread reed mats, reaching to the ground on either side. The ends, in one of which a door is left, are fenced with flattened sheaves of reeds; of which the seed-tufts waving high in the air like plumes, give a sort of ornamental finish to this primitive style of architecture. In the mats I recognized the very same plait which is stamped upon the bricks and cement at the ruins of Babylon. All the reed fences of gardens in these parts, and of the rice fields in the marsh, which exhibit much elegance and ingenuity, are constructed by these neat-fingered Madans, who seem wonderful adepts at all sorts of basket-work. The children were naked, and the grown-up Madans seemed to put on the slight covering which they wore purely in deference to the civilization with which they came in contact. The only garment I saw on the men

was a plain square of woollen stuff, woven by themselves, fastened on one shoulder, and leaving the other naked, and belted round the waist with reed. The Madans are much darker in colour than the common Bedouins. They are lightly shaped, and extremely nimble and active,—particularly in the management of their canoes, which they push and paddle along with surprising swiftness. Their favourite arm seems a sort of prong or trident, which they use likewise in propelling their boats. The cholera, which committed considerable ravages among the small Jewish community at Kefil, did not touch this people,—whose huts were adossed to the very wall.

The little community of Jews at Kefil form a kind of convent, the revenues of which are furnished by charitable donations of their countrymen; but the chief benefactions they receive are from the wealthy Jews of Baghdad,—whose liberality not only supports the poorer families, but provides funds for keeping the shrine in repair, and makes offerings of considerable value to the treasury of the Prophet. These families declare that their ancestors have resided here in continuous succession since the death of Ezekiel; and that when Cyrus emancipated their nation from the Babylonian Captivity and restored them to their country, a remnant was left, by their own free choice, to take care of the shrine which has formed ever since an annual resort for Jewish pilgrims from all quarters. The anniversary of the saint falls near the time of the Passover; and many thousand Israelites then assemble at this revered spot. The conversion of Mohammed's first favourable disposition towards the Jews,—which was shown by his selection of Jerusalem for a kebla of prayer,—into implacable hostility, is well known. His successors dealt scarcely more leniently with this persecuted race; and the declaration of the Kaliph Omar, when he banished the Jews of Chabbar, six days' journey to the north-east of Medina, to Syria, that none but the true religion should be professed throughout Arabia, renders it highly improbable that the Jews of Kefil, so near the Arabian capital of Kufa, should have remained unmolested. Accordingly, they have a tradition that Ali appeared before their gates, and summoned them to change their faith or prepare for battle. I forget what miracle saved them from the adoption of either of these two alternatives, both so liable to objection from a timorous people tenacious of their religion. Somehow the storm passed over, and Ali was summoned elsewhere by the rebellious troubles that beset his reign. In the beginning of the present century almost as formidable an enemy presented themselves at the gate of Kefil, in the persons of the Wahabees. The rabbi who answered these rough visitors, and who was my informant, appeared over the gate with his assistants, and asked the chief what he wanted. "The rich ornaments of the tomb of the Prophet, the silver, the gold, and the jewels," was the reply. Then the rabbi answered, "I swear to you that the tomb is a plain stone, covered with plain wood; and may God turn me into wood and stone if I lie." Whereupon the sheik looked upon his followers, who suddenly became motionless, like wood and stone. However, when they recovered their powers of locomotion, they moved off. I think it highly probable that the rabbi and his associates persuaded the rapacious sect to this act of forbearance by a considerable present; although, suppressing this part of the transaction, he evidently attributed their retreat to a miraculous intervention. The Mohammedans claim the tomb for that of one of their early doctors; and the richly ornamented minaret that remains of the old mosque is a proof of the regard which Mussulmans once entertained for this spot. But the fidelity with which the Hebrews cling to the place, and the contemptuous aversion which the Mohammedans feel for this degraded people, together with the profit which the Turkish government of the Pashalik probably derives from their toleration, have combined to place the mosque comparatively at the sole disposal of the Jews,—and in fact to convert it into a synagogue while it retains the characteristics of a Turkish place of worship. There is an inscription in Hebrew over the door of the mosque, and another in large gilt letters over the door of the chapel which contains the tomb. This monument is a plain square block, about eight or nine feet high, as many deep and twice as long. It was covered, when I saw it, with a sober cloth; and all round the

top, flags of various devices were stuck upon short staffs. The chapel was domed in the centre, and painted with arabesques. The style of architecture is Saracenic. The chambers of the medreseh, or mosque-court, furnish the poorer Jewish families with lodgings. Doors from the terrace above lead to the neat abodes of the richer. The chattering and laughing which I heard all the evening seemed to attest the comparatively happy and careless lives of the little society. The women wore the blue shirt and cloak of the Arab females; and concealed their faces in the same manner, but not so entirely as to prevent me from seeing that they wore, after the common fashion of the country, a ring set with turquoise through the nostril. In one of the apartments the venerable rabbi was reading, to a mingled audience, out of a book which I thought at first might be nothing less than the Prophecies of Ezekiel himself; but which I afterwards discovered to be some Reading Exercises published at Vienna for the use of the Jews in Turkey. He had, however, a copy of the Hebrew scriptures, which he showed me—and which I observed had issued from a London press. Several Jewish prophets are buried in Assyria and Babylonia; and their tombs are still places of pilgrimage to their countrymen. Singularly enough, the Mohammedans join in this veneration. I can only remember at this moment the names of Isaiah, Jonah, Nahum, Daniel, Ezra and Jeremiah. The state of our apartment frustrating all attempts at sleep, drove me to the terrace; where I heard a wild kind of dirge sung by a Madan woman in a hut under the wall. Her voice, which had a touching sweetness, was half stifled by sobs—and she was evidently weeping violently. I had no sooner fallen asleep in the raw air of the marsh than I was awakened by a knocking at the door of the mosque. The old rabbi was up; and soon began to chant matins in the synagogue—while a chill drizzling mist diffused the white moonlight over the strange objects around.—We must reserve the conclusion of our correspondent's long letter for another occasion.

OUR WEEKLY GOSSIP.

WE alluded a fortnight ago [*ante*, p. 414] to a statement which had appeared in certain papers expressive of serious apprehensions being entertained for the fate of Sir John Franklin and his band of adventurers in the Erebus and the Terror. Some of the newspapers have since contained paragraphs to the effect that an overland expedition is about to be fitted out, under the command of Sir John Richardson, for the purpose of proceeding to their succour. So much interest is felt on the subject, that we have taken some pains to procure authentic information respecting it. The result of our inquiries is, that Sir John Richardson has no intention whatever of going immediately—or even this year—to the north. He is merely preparing provisions to be sent out to Hudson's Bay in June,—and thence forwarded to the north coast next season should Franklin fail to make his appearance at Behring's Straits or elsewhere in the course of the coming autumn. The prospect of seeing the latter in October or November next is precisely the same as it was when he sailed; and the measure in question is merely a precautionary one. Should the expedition not return this year, sending provisions to the north coast will save the arctic voyagers the necessity of prosecuting a toilsome journey to the interior. We have authority for adding, that in case no intelligence of the party shall reach England before January 1848, Sir John Richardson will probably assume the command of a boat expedition in the following March.

The Seventeenth Meeting of the British Association for the Advancement of Science, it may be well to remind our readers, will commence at Oxford on Wednesday the 23rd of June—the Town Hall being opened as a reception room on the previous day. On the 23rd, Sir Roderick Murchison will open the general meeting by resigning the chair to Sir Robert Inglis, the President-Elect—who will then deliver his address. The Sections will assemble in the following places:—A. Mathematics and Physics,—of which the Rev. Prof. Powell is President,—in the Randolph Gallery; B. Chemistry,—Rev. W. V. Harcourt, President,—in the Taylor Building; C. Geology.—The Dean of Westminster, President,—in Convocation House; D. Natural History.—H. E. Strickland, Esq., President,—in

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the Ashmolean Museum; (Sub-section) Ethnology—Prof. H. H. Wilson, President,—in the Music School; E. Physiology—Dr. Ogle, President,—in the Writing School; F. Statistics—Dr. Twiss, President,—in the Natural Philosophy School; G. Mechanical Science—Rev. R. Walker, President,—in the Taylor Building. A room will be open, as usual, during the session for the reception of philosophical apparatus, models, &c. Soirées will be held in the Radcliffe Library; and it is expected that on one evening Prof. Faraday will lecture on his recent researches in Diamagnetism; on another, Prof. Powell on Shooting Stars; and on another, H. E. Strickland, Esq. on the Natural History of the Dodo and other allied birds. One evening will be devoted to the exhibition of microscopic objects and microscopes. The concluding meeting will be held in the Theatre on June 30; when the proceedings of the General Committee, and the grants of money sanctioned by it, will be stated.—At a meeting of the Reception Committee held last week, it was announced that Prince Albert had signified his intention of being present; and that M. Leverrier, Prof. Schumacher and M. Botigny d'Evreux had severally written to express their hopes of being able to attend.

At the ordinary meeting of the Society of Antiquaries on Thursday evening, a communication was read from Sir Thomas Phillips, Bart., containing a new notice regarding Shakespeare, discovered by him in the depository at Worcester where the marriage bond of the great dramatist was found a few years ago. It is in the will of a person of the name of Thomas Whittington, of Shottery, near Stratford-upon-Avon, dated the 25th of March, 1601; and is in the form of a bequest to the poor of the town of the sum of 3*l.*, stated to be in the hands of Anne Shaxspere (so the name is spelt), wife of "Mr. William Shaxspere." How she became possessed of the 3*l.* we are not informed; but it is called "a debt;" and it is very possible that Mrs. Shaxspere borrowed the money during the absence of her husband in London. This is all that relates directly to the poet and his family; but there is an incidental mention of two persons, Thomas and Margaret Hathaway, which our readers will not fail to remember was the maiden name of Mrs. Shakespeare. This circumstance does not seem to have struck Sir Thomas Phillips; nor the additional point that Joan and Margaret Heminge have small legacies under the same will. John Heminge, as is well known, was one of the editors of the folio edition of Shakespeare's works printed in 1623. Mr. Collins's 'Memoirs of the Principal Actors in the Plays of Shakespeare,' recently circulated by the Shakespeare Society, show the connection between the family of Heminge and the town of Stratford-upon-Avon. The will of Thomas Whittington is, therefore, more valuable in relation to Shakespeare and his contemporaries than Sir Thomas Phillips seems at all to have imagined.

Recent arrivals from Australia have brought Sydney papers containing the published despatches of Sir T. L. Mitchell, the Surveyor General of New South Wales,—reporting the progress made by the expedition under his command in exploring the overland route to Port Essington, down to the date of the 9th of November last. The ordinary hardships attendant upon travelling in that singular country have been experienced during a portion of the route; but these are better met by greater caution as they become more familiarly known,—and the worst of them unexpectedly vanished after the party had crossed the Darling. Very important contributions to a knowledge of the interior have been obtained; and the Surveyor General reports, on the 9th of September, that his "party has opened a good cart road through well-watered pastoral regions of greater extent than all those at present occupied by the squatters." But the great discovery of the journey has been that of a new river,—which, "watering the best portion of the largest island in the world," Sir T. Mitchell has called Victoria. Of this river and the country through which it flows, Sir T. Mitchell speaks as follows:—"Following down the little stream from the valley in which I had passed the night, I soon reached the open country; and during ten successive days I pursued the course of that river, through the same sort of country—each day as far as my horse could carry me, and in the same direction, again approaching the Tropic of Capricorn. In some parts

the river formed splendid reaches, as broad and important as the River Murray; in others it spread into four or five channels, some of them several miles apart; but the whole country is better watered than any other portion of Australia I have seen by numerous tributaries arising in the Downs." * * I found, at length, that I might travel in any direction and find water at hand, without having to seek the river, except when I wished to ascertain its general course and observe its character." * * The plains were verdant; indeed, the luxuriant pasturage surpassed in quality, as it did in extent, anything of the kind I had ever seen." * * New birds and new plants marked this out as an essentially different region from any I had previously explored: and although I could not follow the river throughout its long course at that advanced season, I was convinced that its estuary was in the Gulf of Carpentaria; at all events, the country is open and well watered for a direct route thereto. That the river is the most important of Australia, increasing, as it does, by successive tributaries, and not a mere product of distant ranges, admits of no dispute; and the downs and plains of Central Australia through which it flows seem sufficient to supply the whole world with animal food."

The medals of the Royal Geographical Society have been awarded to Capt. Strutt and Dr. Leichardt—to the former for his expedition from Adelaide, by Hardley's Ponds southwards, into the interior; to the latter for his overland expedition from Darling Downs to Port Essington. Dr. Leichardt has started from Moreton Bay to make his way overland to Swan River.

The following are stated as the prices given for a few of the more valuable of the coins collected by Colonel Durrant—of which we spoke last week:—

A penny of Egbert, date 800, sold for 15 guineas; a similar coin of Alfred, formerly in the Dimsdale Collection, 5*l.*; a penny of Eustace, second son of Stephen, 15 guineas; and one of Stephen and Matilda, struck in 1153 to commemorate a treaty with Stephen and Henry, 14*l.* 5*s.*; a shilling of Henry VII., the first coin issued in England by the name of a shilling, 19*s.*; a sovereign or double ryal of the same monarch, 38*l.* 10*s.*; a testoon or shilling of Henry VIII., 14*s.*; a George noble of the same monarch, 23*l.* 8*s.*; a crown of Edward VI., 16*l.* 10*s.*; a groat of the same king, made of base silver, 10 guineas; a fine double sovereign, coined in the fourth year of Edward VI., 38*l.* 10*s.*; a penny of Queen Mary, 8*l.* 7*s.* 6*d.*; and a rial of the same reign, 60*s.*; a half-crown of James I., 20*l.* 15*s.*; a pattern for a farthing of Charles I., in copper, 5*l.* 12*s.* 6*d.*; a half-crown of the same reign, 20*l.*; a 2*s.* piece, of the Oxford Mint, struck in 1664, 22*l.* 10*s.*; a crown, known as the Oxford Crown, 56*l.*; a pattern for a crown, by Briot, 58*l.*; a pattern for a half-crown of the Commonwealth, by Ramage, 24*l.* 10*s.*; a pattern for a half-crown, by Blondeau, 15 guineas; a pattern for a shilling, by Ramage, 16 guineas; a pattern for a farthing, in copper, of Oliver Cromwell, 10 guineas; a pattern for a coin called a two-shilling piece, 17*s.*; a half-broad, or ten shilling piece, coined in 1656 by Thomas Simon, 22*l.* 10*s.* The famous Petition Crown, of which we spoke last week—so called from having the petition of the maker (Simon) struck upon it—produced the large sum of 155*l.*

The office of Poet-Laureate has been for many years considered little more than a sinecure. The fact that Mr. Wordsworth, who at present occupies that supposed "easy chair," has to write an Ode for the installation of His Royal Highness Prince Albert as Chancellor of Cambridge, may help to correct such opinion. No such themes are found in the dreamland which he has haunted all his days. The ceremonial is to take place in July next; and the Laureate's ode will be set to music by Professor Walmsley.

The *Universae* says that the records of the Inquisition, amounting to no less than sixty manuscript volumes, have just come into the possession of the Duke of Manchester. They were offered for sale to the Archbishop of Canterbury; and on his declining to make the purchase, were bought by the noble duke just mentioned.

The Thirteenth Anniversary Festival of the Drury Lane Fund was held last week at the Freemasons' Tavern—the Duke of Cambridge presiding. The Comte de Montemolin tried his hand at satire—or uttered a *non-sequitur*. He had, he said, always derived pleasure from the works of the immortal Shakespeare; and therefore was delighted to find himself at Drury Lane and among the patrons of that theatre. The report announced subscriptions to the amount of 672*l.* 10*s.*

The annual festivities in celebration of the birthday of the Bard of Avon took place on the 24th ult. in his native town. The principal feature of interest

was a discussion by the members of the Shaksperian Club on the question of purchasing the old house in which Shakspeare was born. We regret to find that Lord Morpeth has replied to an application from the Club (who have not themselves the necessary funds) for the intervention of the government between this shrine and the ruin that threatens it, "that the acquisition of so interesting a property pertains more to the people of England than to the Government"—that is, he declines the purchase. There is not, we believe, another State in Europe which would suffer such a relic to run the risk of being lost. Had we a Committee of Public Monuments, the house would be safe:—but may we venture to remind Lord Morpeth that even in a *pocurante* country like ours, an unparalleled case like this might furnish an exception. Can our archaeological or antiquarian societies not move in this matter? It must be a faith in the impossibility of the desecration that keeps them silent! Were the house once taken down, the very stones would be severally bought up and carried away at a far larger aggregate price than would now serve to keep it entire, to house the *genius loci* for ever. Alas for the drama! Shakspeare's house in the market, with no purchaser,—and the elephant lord of Drury Lane! Probably some foreign State may take a fancy to this Temple, and rebuild it on a more classic soil. The Emperor of Russia, who has commemorated Nelson in London, may perhaps like to have Shakspeare "at home."

At the sixth annual meeting of the members of the Shakspeare Society, held a few days since in the rooms of the Royal Society of Literature in St. Martin's Place, the chairman, Mr. Payne Collier, announced that the Council had evinced their admiration and appreciation of the acquisitions of Mrs. Cowden Clarke—whose 'Concordance to Shakspeare' had rendered such essential service to the cause—by presenting to that lady a complete set of the works published by the Society from its commencement.—While speaking of testimonials to female literary merit, we may mention, on the authority of the *Jewish Chronicle*, that some of the most influential ladies of the Hebrew community have it in contemplation to present Miss Aguilar with some visible "acknowledgment of the service which she has rendered to her co-religionists, and to the females in particular, by her clever writings."

A literary and scientific society has lately been established in Stoke Newington on very broad principles and at a low rate of subscription,—which has one feature that we think worth recommending generally to local bodies of the kind. This is the establishment of a class among the members to record the history and preserve the antiquities of the neighbourhood. There are other items in the scheme of this institution for which its managers take credit,—but of which, *primum facie*, we do not see the merit.

A correspondent writes to us as follows:—"On the 26th of March, at 1½ p.m., a shock of an earthquake was felt at Catania—slight and harmless, indeed, but sufficiently strong to give a warning to all the inhabitants. All eyes were immediately directed to Etna; but old Mongibello 'gave no sign.'"

In Paris the *Académie Française* has elected M. Ampère—after a contest against MM. Vatout, Saintine, Pariset and Émile Deschamps, which necessitated a second ballot—to fill the vacant chair of the late M. Alexandre Guiraud: and the Academy of Sciences has replaced M. Dutrochet in its section of Agriculture by the nomination of M. Decaisne.

The papers announce the death suddenly, at Bohmischdorf in Austrian Silesia, of Thomas Joplin, Esq.—well known for his introduction of joint-stock banking into England, and his numerous works on banking and the currency.—From Turin, it is stated that Italy has lost one of her illustrious men in the person of the Baron Albert Nota, a renowned member of the bar in that city, and the author of dramatic works which have given him a high place among the writers of comedy in his day.

From Bonn, it is stated that the Prussian government has annexed to the University of that city an establishment for the gratuitous teaching of the theory and practice of Rural Economy.

Mr. Colburn has written to us to contradict the terms of an advertisement of Mr. Newby's which appeared in our paper of Saturday last,—wherein the authorship of a novel called 'The Macdermots of

Ballycloran' is attributed to Mrs. Trollope; and he states that the lady has had to make the same denial before in the columns of the *Morning Post*. The book is now published; and the title-page gives the name of Mr. A. Trollope as the author. On referring to the manuscript from which we printed, we find that the erratum is certainly ours—the name there being Mr. Trollope, with the omission of the Christian initial. At the same time, we are bound to add that there is a confusion of form about the letters r. of the Mr. and T. of the Trollope, and their junction—for they are run into one another, which to some extent justifies the misprint—and is curious (coupled with the omission of the intermediate initial) if it has also happened in the manuscript of the "other papers" to which Mr. Co. Burn alludes.

ROYAL ACADEMY OF ARTS, TRAFALGAR-SQUARE.
Notice is hereby given that the EXHIBITION WILL OPEN on MONDAY NEXT, the 3rd inst., at Twelve o'clock.—Admission, 1s.; Catalogue, 6d. JOHN FLESCOTT, Knight, R.A. Dep. Sec.
Exhibitors and Students may receive their Tickets and Catalogues on Monday, after Twelve.

Closing of the Present Exhibition.
BRITISH INSTITUTION, PALL MALL.
The Gallery, for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN daily from Ten till Five, and will be closed on SATURDAY, May 15. The Gallery will be Re-opened early in June, with a Collection of Pictures by Ancient Masters, &c.—Admission, 1s.; Catalogue, 1s.
WILLIAM BARNARD, Keeper.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.
THE THIRTIETH ANNUAL EXHIBITION IS NOW OPEN at their GALLERY, FIFTY-THREE, PALL MALL.—Admission, 1s.; Catalogue, 6d.
J. FAHEY, Secretary.

ST. MARK'S, VENICE.
DIORAMA, REGENT'S PARK.—Just opened, with a new and highly interesting Exhibition, representing the INTERIOR OF ST. MARK'S, at VENICE, justly considered one of the most magnificent temples in the Christian world; and a VIEW OF TIVOLI, near ROME, with the Cascades, &c. The picture of St. Mark's is painted by M. Dioso (pupil of M. Daguerre), from drawings made on the spot expressly for the Diorama by the late M. Renoux. The View of Tivoli is painted by M. Houston. Both pictures exhibit various novel and striking effects of light and shade. Open from Ten till Six.—Admission, Saloon, 1s.; Stalls, 2s.

SOCIETIES

ROYAL.—April 15.—The Marquis of Northampton, President, in the chair.—W. Baly, M.D., T. F. Ellis, J. G. Maitland, and W. H. C. Plowden, Esqs., were elected.
'On the Proper Motion of the Solar System,' by T. Galloway, Esq.

GEOGRAPHICAL.—April 26.—W. J. Hamilton, Esq., in the chair.—A paper 'On the River Gambia,' by Lieut. Ingram, was read. Lieut. Ingram sailed from Bathurst up the Gambia, touching at the various towns and villages on either bank, till he reached within a few miles of the Falls of Barraconda. The two great objects of the expedition were the suppression of the slave trade and the establishment of commercial treaties with the various native kings or chiefs. From the accounts forwarded by Lieut. Ingram, there appears to have been a willingness on the part of all the rulers of the various small states to sign the treaty. In many instances, however, it appeared clear that the "quid pro quo" was anticipated, and frequently the question asked before signing was "What am I to receive?" Lieut. Ingram states that the liberated African slaves settled upon the banks of the Gambia appear generally to be in a condition of considerable comfort—that many of them are prospering—that extreme poverty is scarcely known amongst them—and that they expressed much gratitude towards him for former acts of kindness which he had conferred on them while Director of the Liberated African Department.

GEOLOGICAL.—Feb. 24.—Sir Henry De la Beche, President, in the chair.

A paper was read by J. Smith, Esq., 'On Recent Depressions in the Land.' Mr. Smith gives the result of careful measurements of the sea-level above the pavement of the famous Temple of Serapis near Pozzuoli. These measurements, made independently in the years 1819, 1826, 1838, 1843, and 1845, by Mr. Smith, Prof. Forbes, and the Chevalier Nicollini, all conspire to prove a gentle subsidence of the land on which the temple stands at a rate of about one inch annually. Mr. Smith gives other proofs of the encroachments of the sea from an engraving in the 'Vera Antichita di Pozzuoli,' published at Rome in 1652, where the churches are represented as intervening between the three columns and the sea. These churches are washed away, as well as two sea-walls,

built one within the other for the protection of the road. Mr. Smith then gives a variety of proofs, historical and geological, of the subsidence of parts of the coast of Normandy, Brittany, and the Channel Islands. The stumps of trees are seen standing in the sea, in spots where, at high water, the sea is sixty feet deep; and Mr. Smith has ascertained, from MSS. of the ninth century in the Library of Avranches, that these forests were tranquilly submerged about that period. Mr. Smith also states, on the authority of Capt. Martin White, R.N., that on the coast of Normandy lines, evidently artificial and apparently stone walls, are seen under water running out to sea, and that the lead in sounding on that coast frequently brings up fragments of bricks and tiles, which he is convinced are the ruins of submerged buildings.

A paper was then read by J. Jukes, Esq., 'On the Paleozoic Formations of New South Wales and Van Diemen's Land.' The author began by stating that the county of Cumberland, in which Sydney is situated, is composed of paleozoic rocks of great thickness; and he described, in detail, a section from Liverpool, at the level of the tidal waters of the George's River, to Wollagong,—a distance of 38 miles to the south. The strata, which are greatly inclined and repose conformably on each other, are as follows, in descending order:—1. Black and brown slabs, containing fragments of vegetable matter and fishes (?), at least 300 feet thick. 2. White and yellow sandstones, containing no fossils: of great thickness, not less than 700 or 800 feet. 3. Alternating slabs and sandstones, 400 feet thick. 4. Coal measures, with thin seams of coal, 200 feet thick. 5. Compact sandstone, with calcareous concretions; containing *Stenopora crinita*, *Producta rugata*, three species of *Spirifer*, *Orthonota*, *n.s.*, *Pleurotomaria*, and *Bellerophon*, *n.s.*, &c. The author expresses his belief that there are newer, as there are certainly older, beds in the vicinity than these last-mentioned sandstones. The author next described the east and south-east of Tasmania; consisting of horizontal beds of sandstone, with subordinate beds of limestone and slate, of a thickness of 2,500 feet at least; abutting against, if not capped by, a mass of columnar greenstone, which rises 1,700 feet above the sandstones. The limestone contains fossils of paleozoic forms; some of them specifically identical with those of Wollagong. Lastly, the author mentioned the occurrence of two patches of tertiary limestone, containing a *Helix*, a *Bulimus*, and leaves.

INSTITUTE OF BRITISH ARCHITECTS.—April 19.—C. Fowler, Fellow, in the chair.—J. D. Hopkins, Associate, was elected a Fellow, and Col. W. M. Leake, an Honorary Member.

The following paper 'On Ventilation,' was read by Mr. Toynbee. The author stated that English people seemed to be but little aware of the large amount of disease by which man at the present time is afflicted; and yet the details in Lord Morpeth's recent speech, the returns of the Registrar-General, and statistics from various sources, showed that among them disease was the rule and health was the exception. Let it be continually repeated and never forgotten, that one-fourth of the children born in England die before they reach the fifth year; and out of 49,089 people who died in London in the year 1846, 22,275 died before they reached the fifteenth year, and only 2,241 of old age, which Boerhaave stated to be the only disease natural to man. In addition to this it must be known that, as a general rule, when the body is examined after death, whether of a child or adult, one or more organs is found in a state of disease,—a fact which induced a physician to state, that he looked upon every adult he met in the streets of London as a walking museum of morbid anatomy. Of the causes of the 49,089 deaths in 1846 he examined, it will be found that the enormous proportion of 14,368 was from diseases of the organs of respiration. Now, it has been shown that the great source of these diseases was the respiration of impure air. Mr. Toynbee then proceeded to consider the subject of ventilation in its various bearings. In proof of the necessity for ventilation, he stated that it is of great importance that air should be continually in motion, for, like water, when stagnant it became offensive and injurious: this was accounted for by the fact that the air always contained a large quantity of animal and vegetable matter in the form of the ova of infusoria and the seeds of the lower vege-

table organisms. But the act of respiration was the great cause of the deterioration of the air. The air in the lungs was exposed to 170,000,000 of cells, having a surface equal to 30 times that of the body; that during respiration the air was deprived of oxygen, and became loaded with deadly carbonic acid gas, and was rendered totally unfit for a second respiration, being in reality no longer atmospheric air, but a poisonous gas. A second cause of the deterioration of the air is the combustion of lamps, gas-lights, candles, &c. A single candle is nearly as injurious to the air as a human being. Two fourteen-hole Argand burners consumed as much air as eleven men. A third source of atmospheric impurity is the vapour, loaded with animal matter, given off from the lungs and the skin. Each of these parts pours out an ounce of fluid every hour,—so that, in a church containing 500 people, 12 gallons of noxious fluid are given off in two hours. A fourth source of bad air in towns is the large quantity of decomposing animal and vegetable matter left to give off its effluvia, and the difficulty there is in the renewal of the air in towns by means of the winds, on account of the vicious mode of their construction and their large size. In reference to the impurity of the air of London, Dr. Mantell states, that various classes of infusoria which he was in the habit of keeping alive in his house at Clapham, all died in London; and it is well known that scarcely any plants will live in London. It was then stated that certain diseases were distinctly traceable to the absence of ventilation,—viz., fever, consumption, scrofula, deafness, and that most fertile origin of numerous diseases, the common cold. It was shown that 120,000 people in England and Wales are always slowly dying from consumption; that there is double the amount of this disease among in-door than there is among out-door labourers. That this disease was more frequent among women than among men; that in 1839, out of 33 milliners who died in London, 28 died of consumption.—Mr. Toynbee then showed that, up to the present time, the subject of ventilation had been entirely neglected in the construction of rooms, houses, towns, and cities; that the greatest injury had been inflicted upon mankind by this neglect, and, as the population increased, and towns became larger, the evil must become greater, unless remedies were at once carried into effect. Under these circumstances, until society should be sufficiently informed voluntarily to secure its well-being, it was the bounden duty of a government—the enlightened guide of its people—to suggest measures and see them carried out, to prevent the large amount of misery that the absence of ventilation was producing. The important question then was, how far could government interfere with advantage in enforcing plans of ventilation by legislative enactments? Mr. Toynbee then submitted the following propositions for the adoption of government, to the consideration of the Institute:—1. That no living, sleeping, or work room shall contain less than 144 superficial feet, or shall be less than 8 feet high. 2. That such room shall have one window, at least, opening at the top. 3. Also, an open fire-place. 4. That in every living, sleeping, or work room erected in future, some method shall be adopted of allowing the foul air to escape from the upper part of the room. He then pointed out the practicability of carrying out this provision, either by the introduction of Arnott's valve into the chimney, thousands of which were at this time in operation, and which might also be adapted to existing chimneys without fear of smoke by the addition of a simple contrivance which he described, or a distinct channel might be made for the purpose. As a proof that ventilation must largely conduce to the prevention of disease, he stated that during the past year there was a diminution of nearly 800 in the number of sick applying for admission to the St. George and St. James's Dispensary; and it was believed that this, in part at least, was due to the improvement made by the Samaritan Fund, attached to the dispensary, in ventilating the abodes of the poor in the district. 5. That every such room erected in future shall have some means of continually admitting fresh air. 6. In every public building in which gas is used to insist upon the use of plans to carry off the products of combustion, and not to allow them to escape in a room. Various plans having this object are in operation in hundreds of shops, and may be seen in

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many shops in Regent-street. By their use not only are the goods in the shop saved from injury, but the health of the people is improved. He was happy to hear that in Covent Garden Theatre not a particle of the products of combustion from the gas was allowed to enter the theatre. 7. That all churches, schools, theatres, workshops, workhouses, and other public buildings, shall adopt such methods of ventilation as are approved by the medical officer of health.—Mr. Toynbee pointed out how these desirable objects were to be carried out, and showed that every house and room must be so arranged that it can be supplied with fresh air to replace the vitiated air which has been removed. Prof. Hosking had carried out these plans in every part of his house; and, until they were general, the diseases dependent upon the want of ventilation must be a scourge to society. He observed that in all the stables now creating admirable plans of ventilation were adopted. April 26.—W. Tite, V.P., in the chair.—G. Porter and G. B. Webb, Esqs., were elected Fellows.

A letter was read, from M. de Frangey, of Paris, accompanying some works on Moorish architecture, and in which he gave a description of the ancient sculptured fragments from Nineveh, and a collection of casts from others at Persepolis, lately arrived in the French capital.

A communication was read from Sir Gardiner Wilkinson, accompanying a drawing made by him of the fallen "Tuscan Column" at Baalbek.

A paper by C. Varley, Esq., 'On a Method of Ventilating Rooms for Large Assemblies,' and also one 'On preventing the Emission of Noxious Effluvia from the Sewers into the Streets,' were read.

ASIATIC.—April 17.—Prof. Wilson in the chair.

The secretary read a paper prepared by the Rev. G. Smith during a residence in China, in which the writer had followed out the train of subjects pointed out by Sir G. T. Staunton, in the list of queries proposed by him for circulation among the residents there. He began by describing the appearance of that part of the coast of China which includes the five cities open to British commerce. The coast is one continuous mountain barrier, rising from 1,000 to 3,000 feet in height, broken only at the mouth of the Yang-tze-Keang, where there is an alluvial country of considerable extent, which includes the fertile plain of Shanghai. In all the five cities European manufactures are much in request; and European commerce might increase to an unlimited extent if it were not checked by the drain of bullion arising from the importation of opium,—which flourishes in spite of imperial prohibition, and is encouraged by the subordinate authorities almost as openly as that of any recognized article in the tariff. Opium-smoking houses are maintained in the cities, with the announcement that "three years' old opium is to be had within," suspended publicly over the door; and the police and military are among the regular frequenters. Twelve grains produce intoxication in a beginner; but sixty grains will fail of the effect in one accustomed to it. The writer describes the emaciated appearance and idiotic expression of the smokers; and states that he has met several cases of labouring men, who earn about a shilling a day each, spending above one-fourth of the sum in the indulgence. Natives often apply to European medical men for remedies to cure the incessant craving, for the desired poison and the prostration of strength produced by compulsory abstinence. Female infanticide appears to be frequent in the province of Fo-Kien. The writer mentions it as avowedly practised; and has himself heard the peasantry talk of the numbers of their own daughters whom they had destroyed. The comparative fewness of women is observable to the most cursory passenger through their villages. In the other parts of the empire it is less practised, and is checked by the establishment of Foundling Hospitals where female infants are received and educated,—though often, unhappily, with the object of making them the instruments of an odious traffic. In the four northern cities, a favourable disposition towards foreigners is decidedly increasing. The members of the consular bodies and the Christian missionaries who speak the language find themselves treated with much respect by the natives; who appear to be by no means averse to social intercourse. The great check to a more

extended intimacy is the overbearing conduct of individual foreigners, and the frequent excesses of English and American sailors.—The limits within which the Europeans are allowed to travel about the country are much restricted, though different in different places. At Ningpo, Europeans may travel through the whole district, which extends in one direction to a distance of 55 miles. In Foo-Chow, a district of nearly 20 miles in diameter is open. But the bounds are narrower in the other cities. British subjects have rarely transgressed the limits allowed them.—In the provinces of Kwang-tong and Fo-kien the government appears weak, and the people always on the verge of rebellion. In the northern cities the government seems firmer, and the people more tractable. There is perhaps less of venality than is imagined in Europe, though justice is still sold. Some check exists in the practice of distributing anonymous placards, in which the conduct of the authorities is freely criticized. In the villages, the principle of self-government is recognized. A head man, who appears to be chosen by themselves, collects the revenues and is responsible for the public peace; and except in rare cases, no appeal is made to higher authorities. Upon the whole, the writer thinks that there is little disaffection to the government, or wish for emancipation; though literary candidates for office complain that merit is rewarded in six cases only out of ten!—three being given to Manchews, and one office in ten purchased by wealthy Chinese. It appears, however, that the Manchew yoke is galling; and that the governing nation does not amalgamate with that of the governed, but that, in fact, Manchews congregate in the garrison cities, where they live separate from the Chinese. Their number is not more than 60,000, or 80,000, in the whole empire. Education is not so general as has been supposed. About half the male population of cities receive some instruction; but in the villages not above one in twenty is able to read. A register kept at the Missionary Hospital at Ningpo showed one in twenty-five; but these were from the lowest classes. There is no religious or superstitious bigotry; and Christian books and doctrines are openly received and discussed by all parties in an intelligent and liberal spirit. The native superstition seems to have but little influence; and though the sects of Buddha and Taou exercise an influence over the people, few persons inrol themselves amongst the professed adherents of either. Several instances of a taste for the products of foreign science are mentioned,—as watches, clocks, barometers, mathematical instruments, maps, and charts,—all which are now seen in the possession of natives; and the writer had seen a new work on the geography of the Western world by no less a personage than Commissioner Lin, which was sent down to Shanghai to be revised by a British missionary previous to publication. The work was composed during the period of the Commissioner's disgrace; and is creditable to the knowledge of the author.

ROYAL INSTITUTION.—April 16.—W. R. Hamilton, Esq. V.P., Treasurer, in the chair.—Prof. Solly 'On the Impurities of Water and the Mode of its Purification.'—Mr. Solly described fresh water as the result of distillation from the ocean. In the progress of this operation the vapour in the first instance, and the condensed liquid subsequently, must become contaminated with whatever foreign matters exist in the atmosphere which receives the former, and the strata of the earth on which the latter falls and through which it percolates. But even at the outset of this natural chemistry there is impurity. Alkaline salts, as Mr. Solly has already demonstrated, rise in vapour; therefore no water which is evaporated from the sea can be pure. The analysis of water is simple in theory. The gaseous or solid substances contained in, or combined with, it being detected by few tests. Before, however, the analyst has recourse to these, he attends to the physical qualities of the fluid—any odour, or colour, or taste, being at once indicative of impurity. These impurities are either gaseous, organic, or inorganic. 1. Gaseous. If common air be present in the water, it is detected by heat; if carbonic acid gas, by lime-water; sulphuretted hydrogen is discovered by its odour, and by its blackening salts of lead. 2. Inorganic Matters. These are either solid substances, as clay, held in

suspension by organic matter or else insoluble substances held in solution by the gas that is present in the water. Thus, Carrara-water is chalk dissolved in water by the excess of carbon therein. There remain other inorganic substances, as common salt and some salts of iron, which are essentially soluble. Besides these impurities, water kept in leaden vessels often contains a trace of that metal. Mr. Solly noticed the familiar tests by which these are recognized. 3. Organic Impurities in Water are chiefly noxious by the sulphuretted hydrogen and ammonia which they produce, and which is usually perceptible to the senses. The effects of these various impurities were next specified. Mr. Solly explained, from the principle of saponification, how water containing salts of lime decomposes the soluble soda or potash soap, and forms an insoluble lime soap, which is useless for all purposes of washing. He quoted the opinion of some experimenters, that bicarbonate of lime rather improved than deteriorated the utility of water for culinary purposes; but he maintained that it was injurious to the vegetation of plants, in consequence of the deposit on their leaves which it left on being evaporated. Sulphate of lime is always injurious for culinary uses, inasmuch as it interferes with the solubility of many organic substances, as tea, &c. Having briefly adverted to the injury produced by the earthy impurities of water when they are deposited in water-pipes, boilers of steam-vessels, &c., Mr. Solly lastly suggested various methods of freeing water from the impurities which he had described. Solid matters are separated by filters of sand or of finely-powdered charcoal. The latter substance possesses the additional property of absorbing gases: hence its use in sweetening fetid waters. Carbonate of lime is decomposed by the mixture of muriate of ammonia in the water which contains it. This practice has been found efficacious in preventing deposits in steam-boilers. Gypsum may be thrown down in the form of carbonate of lime by adding carbonate of soda. A very ingenious process for the same purpose was also exhibited:—by filtration through oxalate of baryta, sulphate of lime is entirely separated from its solution. This operation may still leave a trace of the oxalate of baryta in the purified water. This small contamination, however, may be entirely removed by making the fluid pass through a second filter of phosphate of lime. The water then becomes perfectly pure. With respect to the most dangerous of all impurities—the salts of lead.—Mr. Solly showed that, unless common water contain (as we understood) from 500 to 5000 of its weight of earthy salts—such as sulphate of lime—it ought never to be used as a beverage when kept in leaden cisterns. These earthy salts protect the lead from the action of the water.—Mr. Solly referred to the attempt to render lead insoluble by alloying it with 30 of its weight of arsenic. He then spoke of the signal failure of an endeavour to protect lead from the action of water by placing it in contact with zinc. The result of this experiment was a vastly increased corrosion of the lead by the water in which it was immersed; which was, therefore, rendered additionally poisonous.—At the close of Mr. Solly's communication, Prof. Faraday called the attention of the members of the Institution to a working model of a sawing-engine, invented by Mr. Cochrane. By this engine wood can be cut into curves of double curvature (i.e., curves in two planes). This is effected by the saw being made to turn on a vertical, while the wood is turned at the same time on a horizontal, axis.

April 20.—W. R. Hamilton, Esq. V.P., Treasurer, in the chair.—Mr. Brockedon, 'On the Preparation of India-rubber by Vulcanization and Conversion.' Mr. Brockedon's object in this communication was to describe—1. A mode of treating india-rubber by which new properties are imparted to this substance. 2. The new uses in the arts to which these acquired properties now render india-rubber applicable. Vulcanization and conversion denote that combination of india-rubber with sulphur from which the new properties about to be described result. The process of conversion consists in submitting india-rubber to the action of bisulphuret of carbon mixed with chloride of sulphur. The caoutchouc cannot, however, be penetrated by this process to any depth; and therefore it is inapplicable when the mass to be acted on is thick. The process of vulcanization,

which seems to be more applicable, is the result of many experiments made by Mr. Hancock; who found that caoutchouc, when immersed in a bath of fused sulphur heated to various temperatures, by absorbing the sulphur, assumed a carbonized appearance and lastly acquired the consistency of horn. It was in the course of these changes that it attained the state of vulcanization which Mr. Brockedon afterwards described. The same vulcanized condition can, however, be produced either by kneading the india-rubber with sulphur and then exposing it to a temperature of 190°, or by dissolving the india-rubber in any known solvent, as turpentine, previously charged with sulphur. Having thus explained the processes, Mr. Brockedon described the effect which they produced on the caoutchouc. 1. The india-rubber, thus treated, remains elastic at all temperatures. In its ordinary state it is quite rigid at a temperature of 40°. 2. Vulcanized caoutchouc is not affected by any known solvents, as bisulphuret of carbon, naphtha, or turpentine. 3. It is not affected by heat short of the vulcanizing point. 4. It acquires extraordinary powers of resisting compression. Thus, a cannon ball was broken to pieces by being driven through a mass of vulcanized caoutchouc—the caoutchouc itself exhibiting no other trace of its passage than a scarcely perceptible rent. The applications of this substance appear to be almost infinite. Our readers are familiar with the usefulness of the "elastic bands"—but they may not be aware that the same fabric, adjusted in size and strength to the purpose required, furnishes springs for locks and for the racks of window blinds. It is also capable of being moulded into the most intricate ornaments; its characteristic elasticity removing all embarrassment in relieving the undercut parts. It furnishes impervious bottles for volatile substances, like ether; as well as an excellent ink-stand. It is adapted to protect from corrosion wires subjected to the action of the sea, as in the case of the wires required for the projected electric communication between England and France. For the same reason, air tubes of vulcanized rubber are better suited for life-boats than those formerly made of canvas, which are liable to be destroyed by the action of the water. A similar tube has been used with success as a substitute for an iron band as the tire of a carriage wheel; and it is stated that a vehicle so arranged runs much easier than on the present plan. But perhaps the most important application is in its use in railroads and railroad carriages. In the former, it is laid between the rail and the sleeper, and thus prevents the rails from indicating any traces of pressure; and the springs connected with the buffers of the latter, when formed of vulcanized caoutchouc, can neither be broken nor can their elasticity be surmounted by any degree of concussive violence. In conclusion, Mr. Brockedon exhibited objects illustrative of the great physical change induced on caoutchouc by vulcanization. He showed a screw, with its recipient, both made of this substance, as well as a form of letter-press (like a stereotyped page) for printing. He also noticed its usefulness in making epithoms for surgical purposes, gloves and boots for gouty persons, &c.

SOCIETY OF ARTS.—April 14.—T. Winkworth, Esq., in the chair.—The following gentlemen were elected members:—O. Hamilton, D. Henriques, F. E. H. Fowler, P. Fairbairn, H. Bright, G. Basevi, S. Smirke, E. Sharpe, and W. A. Wilkinson, Esqrs.—The secretary read a communication from Mr. W. C. Fuller on his 'Vulcanized India Rubber Buffers.' The invention consists in substituting a series of rings of India rubber separated by iron plates for the ordinary spiral spring. The buffer rod passes through the centre of the rings, and is protected from being bound by the india-rubber when compressed by means of a conical flange affixed to the iron plates. The advantages which this invention appears to possess over the ordinary springs, are reduction in weight, less liability to get out of order, greater facility of increasing or decreasing the power of the spring.—Mr. Ricardo wished to know what would be the compression of the buffer under ordinary circumstances, supposing the length of the India rubber employed to be 3 feet.—Mr. Fuller stated that the length of stroke required for the buffer is from 10 to 13 inches; that the ordinary strength of the present springs is from 3 to 3½ tons—that is, 3 tons reduce the circular

spring to a flat, while the india-rubber is capable of resisting from 5 to 10 tons.

The next communication read was by Mr. P. Palmer 'On the Application of Crown Glass Metal to the Manufacture of Domestic and other Articles.'

April 21.—Dr. Roget, V.P. in the chair.—Mr. Gray, 'On the Manufacture of Shell Cameos.' The author commenced by stating that the ancients formed cameos by engraving figures in low relief on different kinds of siliceous stones; and generally selected for that purpose those which had layers of different colours: so that the figures, or different parts of the same figures, were of divers colours. Such cameos are now made in Southern Europe and in France—where this art has lately been attempted to be revived; but the hardness of the materials requires so much labour that they are too expensive to come into general use. Numerous attempts have been made to substitute various materials, such as porcelain and glass, for the ancient cameos; but their great inferiority has caused them to be neglected. The best and now most used substitutes are shells; several kinds of which afford the necessary difference of colour, and are at the same time soft enough to be worked with ease and hard enough to resist wear. The shells used are those of the *Flesh-eating Univalve*—which are peculiar as being formed of three layers of calcareous matter, each layer being a perpendicular lamina placed side by side. The cameo cutter selects those shells which have the three layers composed of different colours, as they afford him the means of relieving his work; but the kinds now employed, and which experience has taught him are best for his purpose, are the Bull's Mouth, the Black Helmet, the Horned Helmet, and the Queen Conch. The two first are the best shells. After detailing the peculiarities of these shells, the writer proceeded to give an account of the progress of the art, which was confined to Rome for upwards of forty years, and to Italy until the last twenty years; at which period an Italian commenced the making of them in Paris; and now about 300 persons are employed in this branch of trade in that city. The number of shells used annually, thirty years ago, was about 300; the whole of which were sent from England—the value of each shell in Rome being 30s. To show the increase of this trade, the number of shells used in France last year was nearly as follows:—

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| Bull's Mouth | 80,000 | average price 1s. 8d. | value 6,400l. |
| Black Helmet | 8,000 | " 5s. 6d. | " 1,300l. |
| Horned Helmet | 500 | " 2s. 6d. | " 60l. |
| Queen Conch | 12,000 | " 1s. 2½d. | " 700l. |

100,500 shells sterling £8,960

The average value of the large cameos made in Paris is about 6 fr. each; giving a sterling value of 32,000l.; and the value of the small cameos is about 8,000l.—giving a total value of the cameos produced in Paris for the last year of 40,000l.; while in England not more than six persons are employed in this trade.

A communication, 'On a means of rendering Sculptured Sandstone impervious to the effects of our changeable climate and humid atmosphere,' by D. R. Hay, Esq., was followed by a discussion, in which Mr. Gray, Mr. Tennant, Mr. C. H. Smith, Mr. Crace, and several other gentlemen took part.

INSTITUTION OF CIVIL ENGINEERS.—March 30 and April 13.—Sir J. Rennie, President, in the chair.—The discussion upon Mr. Richardson's paper, 'On the Ventilation of Mines,' [see ante, p. 341] occupied both these meetings.

J. T. Harrison, Esq. was elected a Member, and T. Donkin, E. Highton, and W. C. Mylne, Jun., Esqs., Associates.

April 20.—Sir J. Rennie, President, in the chair.—The paper read was by Mr. Fairbairn, of Manchester, 'On the Defects in the Principle and Construction of Fire-proof Buildings.' It commenced by insisting strongly on the dangerous consequences of making use of cast-iron beams of large span without intermediate supports, unless the dimensions of the beams were very large; and pointing out the treacherous nature of a crystalline metallic body such as cast iron when applied to support heavy weights in the construction of buildings. After some further remarks on the importance of a thorough knowledge of the laws which govern the use and application of cast iron as a material for building under the various strains to which it may be subjected, the author proceeded to investigate the circumstances connected

with the fall of Messrs. Gray's cotton-mill at Manchester. This building was stated to be about 40 ft. long, and 31 ft. 8 in. wide; and to consist of two stories in height, containing the boilers below and the machinery above—over which, instead of a roof, was a water-cistern, covering the whole extent of the building. The first floor was composed of large iron beams of 31 ft. 8 in. span without intermediate support; and on these beams brick arches were turned sustaining the whole weight of the upper part of the building. The author demonstrated that these large beams were totally inadequate to support the weight of the superincumbent mass; especially as the whole pressure was upon the centre of the beams—which were of a form ill calculated to bear the pressure. Added to this, the wrought iron trussing was so badly applied, that the breaking strain was arrived at before the truss rods were brought into a state of tension. The consequence of this was that one of the lower beams broke in the centre under a less weight than it had previously supported.

In the discussion which ensued, it was argued that if proper proportions of material had been observed the accident ought not to have occurred. It appeared that the wrought-iron truss rods had been so put on that they allowed more than the breaking strain of the cast-iron to be arrived at before they came into operation. The instances of the trussed beam bridges so extensively used by Mr. Stephenson and other engineers on railways were quoted to show that by a judicious employment of wrought-iron trusses upon cast-iron beams, large spans might be crossed with safety—and even in some cases where from unseen defects in the metal a beam had fractured, the truss rods had sufficed to support the structure and enabled the traffic to be continued across the bridge until the repairs could be effected. In all cases a strength of not less than four to one should be employed; and for such uses as the iron beams of pumping engines—which were exposed to great vibration and sudden shocks from the sudden influx of steam below the piston, or the accidental breaking of a pump-rod—the proportions of seven or eight to one should be observed.

DECORATIVE ART SOCIETY.—Feb. 4 and March 10.—Papers 'On the Chemical Properties of Timber Trees' were read by Mr. Vicary.

March 31.—A discussion upon the 'Influence of Light and Colours' took place. The theory of three primary colours was questioned; it being assumed that yellow, red and blue are indeterminate gradations of intensity between light and its absence. In support of this argument, the red appearance of the sun when viewed through a fog, and the varying changes of colour according to the medium seen through—with other results of a like nature, were adduced. The phenomenon of an object which is placed within the range of two lights proceeding from the moon and a street gas-lamp producing thereby two shadows of different colours, red and blue, was mentioned as being worthy of the consideration of artists, and as having reference to the above argument.

April 14.—'On the Scenery and Stage Decorations of Theatres,' by Mr. John Dwyer, V.P. The opinion which he had formerly expressed [see 4th. No. 999] on construction and form had, in the *Théâtre Historique*, recently opened in Paris, been in many respects exemplified. The criticisms upon this theatre state, that every person obtaining a seat is enabled to see the whole of the stage. With reference to the proscenium, he had become more forcibly impressed with the advantages arising from the form which he had then suggested; and he stated that Mr. Frederick Chatterton had since informed him that his instrument (the harp) was more favourably heard in Covent Garden than in any other of the metropolitan theatres. In an ornamental and artistic view, the form which he proposed combined some very essential properties. The proscenium, he considered, should form a frame to the animated picture on the stage; and the broad equal surface offered through his suggestion afforded an ample and suitable field on which to display rich and fanciful embellishments. The Surrey Theatre has an example of this framelike character, and, together with the drop scene, exhibits thus far a satisfactory effect; and in the *Théâtre Historique* this has been attended to with success. The usual arrangements within the proscenium of crimson draperies

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frequently exhibit marvellous compositions—but of
the commonplace nature which he would assist in
exterminating. A drop-scene, he said, certainly re-
quired consummate skill. The pause in the excitement
from the stage effects leads to the contemplation of the
house in its *tout ensemble*—thus demanding a two-fold
consideration; a subject of appropriate and interest-
ing character, together with a proper regard to the
general interior of the theatre. Mr. Dwyer noticed
several devices which have been applied for drop-
scenes; such as the looking-glass curtain at the
Cobourg some years ago—which he termed a costly
absurdity, although at that time thought "a great
hit." But a drop-scene painted by Stanfield for the
opera of 'Acis and Galatea,' produced at Drury
Lane some years ago, he pronounced to be a fine
work. It displayed in vignettes ideal scenes by the
artist from the opera; and thus offered to the mind's
eye congenial Art during the pauses between the
acts. Nevertheless, these pictures were placed within
elaborate frames, contrasting strongly with the gen-
eral expression of the theatre. A drop-scene painted by
Mr. P. Phillips for Astley's was mentioned as a proper
application of Art to this purpose. It was intended
to harmonize with the general business of the theatre;
and was an excellent illustration of it. The subject
being 'Victoria's return from Olympian games with
a procession to the sacrifice.' The groups thus
brought together had direct relation to the features
in the performances on the stage. Mr. Dwyer con-
sidered that the composition always ought to have
relation to the action on the stage; and observed
that this principle has been regarded, in some
degree, in the present drop scene at Her Majesty's
Theatre, where the design embodies abstract ideas
of Opera and Ballet, but in connection with a massive
architectural representation quite distinct from the
general character of the interior of which it occupies
as large a proportion. He contended that more
unity in this particular ought to be attempted; and
stated that he would treat the drop-scene as a picture
in which the proscenium should be an outer frame-
work; but he would have, also, an inner frame,
appearing on the scene, and partaking of the
style of ornament adopted in other parts of the
theatre. As approximating illustrations of his
meaning, he mentioned those of the Princess's
and the Adelphi; both of which, however, are
defective in some minor qualities. This manner has
also the advantage of contrasting with the stage
scenery. Mr. Dwyer next directed attention to light.
He observed that the reflectors to the foot-lights in
our theatres present an objectionable appearance;
and he showed a sketch of ornamental screen-work
for concealing them. He also suggested that they
admit of a very different arrangement on the Bude
principle by modifying reflectors; and that it
would be advantageous to carry off the noxious
result of combustion. He advocated the use of
stronger side-lights, having their intensity regulated
in accordance with the shadowing on scenery; and he
mentioned, with approval, the effects thus occasionally
produced in moonlight scenes. Mr. Dwyer then ex-
plained the management of colours for artificial light,
—the exaggeration necessary—the vigorous lights
and shadows, and the broad and dashing touches
which form the scene-painter's art. A slight knowl-
edge of the stage, he observed, would be sufficient
to prove that, at the present time, with one or two
exceptions, the imitation of outward things is very
imperfect. They are but half represented. The
banqueting hall is resplendent with gold and silver,
and gorgeous magnificence everywhere but on the
floor,—and the forest luxuriant with foliage, and
intricate with beauties in form and colour, is robbed
of half its fair proportion of effect by the poverty on
which it stands. Mr. Dwyer stated that success had
usually attended the careful "getting up" of plays;
and that taste extended to the merest trifles had
generally been appreciated by the public. A de-
scription was given of the arrangement of "wings,
flats, and fly borders;" and the ludicrous *contretemps*
of the scene-shifters in their working dresses appear-
ing on the stage to remove refractory scenery, together
with other casualties incidental to the change of
scenes during the acts, were adduced as sufficient
reasons for advocating a less frequent resort to that
practice.

MEETINGS FOR THE ENSUING WEEK.

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| MON. | British Architects, 8, P.M.—Annual, for Members only. |
| TUE. | Pathological Society, 8. |
| | Royal Institution, 2.—Monthly Meeting. |
| | Institution of Civil Engineers, 8. |
| WED. | Linnean Society, 8. |
| | Society of Arts, 8. |
| THUR. | Society of Antiquaries, 8. |
| | Zoological Society, 3.—General Business. |
| | Royal Society, half-past 8. |
| FRI. | Royal Institution, half-past 8.—Prof. T. Taylor 'On the Anglo-Saxon Epic Beowulf.' |
| | Botanical Society, 8. |
| SAT. | Asiatic Society, 3.—Anniversary. |

FINE ARTS

SOCIETY OF PAINTERS IN WATER COLOURS.

OUR remarks last week on the comparative char-
acters of the Old and New Water Colour Societies
are fully justified by the present Exhibition. Land-
scapes and marine subjects are in as great force here
as are historical or figure subjects at the other. Any
large advance in the standard of the whole is scarcely
to be looked for where we have the same men engaged
on the same subjects. Whatever improvement of
method there might be, the constant treatment of
similar subjects must involve the absence of that
variety which is necessary to sustain the interest of
an Exhibition.

The first drawing which fixed our notice was
*The Lake of Geneva from Clarens, looking towards the
Valley of the Rhone* (7), by George Frispi. Still and
tranquil—and very much reminding us in the quality
of the water of Colcott—there are a purity and
chasteness about it which have little merit.

A Day in the Forest of Atholl (27), by W. Evans,
is one of those sporting subjects which few better
than Mr. Evans know how to depict. The groups
of figures, ponies, and dead deer combine to make a
very picturesque composition. The colour is happy,
and the execution marked by a more solid style
than we remember to have seen before from this
painter.

Copley Fielding's *Isle of Staffa—a View of Clam-
Shell Cove—Iona seen on the Horizon* (31) is a beau-
tiful specimen of a class of drawing in which that
artist shines; and it is matter of marvel how, with
very simple forms and tints amounting to little more
than black and white, he contrives such an effect
of variety and combination. How much gradation
can accomplish is seen in this picture; which, full
of simplicity, is full likewise of animation.—An
Italian Landscape, with Sea Port—Composition (80)
by the same artist, is a very beautiful drawing, par-
taking much of the complexion of a Claude; but with
a fidelity to natural details which makes it take
ground of its own. Of all our painters in water
colours, none has greater versatility of power than Mr.
Fielding. It matters not what the description of
effect may be which he has to treat—from "rosy
morn to dewy eve"—all are handled with equal mas-
tery. The Sussex downs under the ordinary effect of
day-light—the summer shower or the windy day—
bluff weather on our coasts or sunshine in our mea-
dows—the Scottish moor or the Welsh mountains—the
valley farm or the classical combination, as in the
present instance—all are to him and his ready pencil
things of common facility. Of his many works in this
Exhibition, no one has more beauty in all respects
than this Italian landscape. It is conceived in a
poetical spirit and wrought without affectation.

A Chapel in the Cathedral, Bruges (38), by Joseph
Nash, is an interior of one of those black and white
looking churches which abound in the Low Countries
—and executed with Mr. Nash's accustomed dex-
terity and architectural knowledge. To our think-
ing, the transparency is much diminished by its being
so largely executed in body colour. This is a fault
not confined to Mr. Nash—but one in which,
with few exceptions, the painters here generally
indulge. When water colours were first practised
in the days of Hearn, Paul Sandley, Girtin, Turner
and others, they were tints—in pure water colour.
The artists have gone on gradually increasing the force
of their colours and their effects of light and dark,
until now they aim at giving the works the character
of oil paintings. They give certainly all the loading
—but none of the transparency. The glazing when
passed over this ground does not seem to produce
such. The characteristics of a water-colour drawing
are thus lost sight of, while the power and force of an
oil one are not attained.—Mr. Haghe's drawing in the
New Water Colour Society is a specimen of what

may be done by a judicious mixture of the ma-
terials.

*A View of the Forum of Rome, taken from the
School of Xanthus* (55), by A. Glennie, is an excellent
delineation of the scene, by an artist who in the
pursuit of his calling manifests a high degree of in-
tegrity. The Forum, with the Palace of the Caesars
and the Coliseum, have been represented again and
again; yet they look fresh in Mr. Glennie's treat-
ment.—*Drumadown* (56), and *Ben Noosh, Arran* (124),
by W. A. Nesfield, are very fine scenes—two of the
most conspicuous and best works in the entire Exhi-
bition. The first is most luminous and the last most
truthful.

*Jupiter nursed by Amalthea, the Nymphs and
Corymbantes in the Island of Crete* (72), by J. Crisall,
is a pleasant evidence that this artist is as earnest in
his exertions as if he were yet no more than a student.
He takes a subject that demands labour and time—
shrinks from neither—and displays the same classical
feeling and good taste which have given him a place
in Art where he has had no rival. The present work
has all the characters which have conferred on him
his celebrity; with perhaps a slight abatement of
manual power—but far less than might have been
expected from his age.

Prout's two subjects—*Augsburgh, Bavaria* (89),
and *At Nuremberg* (168), are among the principal
efforts of this father of the whole race of building
painters—now so conspicuous as a branch of English
Art. Mr. Prout has the merit of having originated
a school and invented a style highly expressive of
the subjects with which it deals. In water colour
he is our Canaletto; and though now advanced in
life, age has brought with it good experience and
scientific result. There are as much freshness and
vigour in these two drawings as we ever remember
in Mr. Prout: and the "Nuremberg" may be selected
as one of the best evidences of the artist's style.

One of the most brilliant landscapes in the Exhi-
bition is that contributed by Mr. S. Palmer. It is
simply entitled *Landscape—Sunset* (176). The effect
is quite dazzling; and the means by which it is pro-
duced is not so obtrusive as to interfere with the
illusion.

Mr. Hunt's most successful and novel drawing, to
our taste, is *A Page* (188): in which, besides the
truth that distinguishes his style, there is a refine-
ment which has been wanting to it. The pose is
good, and the drawing capital. The legs, especially,
are expressed even to elegance. *Trampers at Home*
(276) is the richest example of colour which the
same artist has in this Exhibition:—whilst *Drawing
by Two Lights* (267) is a complete piece of realized
effect. *A Tramp* (160) is one of those faithful
studies for which he is so remarkable. Though our
comparison does not include chiar-oscuro and its
peculiar management, we have always fancied in Mr.
Hunt a certain congeniality with the style of Rem-
brandt. We see a similar disregard of academic
influences—a similar reliance on Nature. This notion
must be received, of course, in a sense restricting it
to studies from Nature.—Mr. Hunt not having
aimed at historical composition.

Mr. Gastineau's view of *Windermere from the Woods
of Ellery* (156) is an excellent study of a familiar
class. It has beauty of tint, elegance of form and
aerial perspective—expressed with execution which,
though careful, is free from restraint. It is one of
the best of Mr. Gastineau's larger works. Near
it, though smaller in scale greater in merit, is the
Port of Fleetwood, Lancashire (152) by the same hand.
Seen under an effect of moonlight, this is one of the
most beautiful realizations of such effect. To us, it
seems as striking for its moonlight truth, as does Mr.
Palmer's, already mentioned, for its effect of meri-
dian sun.

But of all the drawings here, one of the most strik-
ing and complete is that long-looking subject *The
View on the Witham, near Lincoln*, by Mr. De Wint
(125). Possessing all the merits peculiar to its
author's manner, how does it shine around the mass
of such works as are presented here? No greater
triumph of representation can be conceived than the
truth of that sky—as luminous and full of space as
an oil painting could make it. A finer instance of
Mr. De Wint's powers could not be cited.—But
here we must bring our notice to a close for the
present.

THE PRUSSIAN BAPTISMAL SHIELD.

Our readers know that the King of Prussia determined, while yet in England, to dedicate to his royal godson, Prince Edward, in commemoration of the sacred ceremony of the 25th of January, 1842, a Shield which, in its execution, should at once correspond with the importance of the event commemorated, and serve as a specimen of the present condition of German Art. This shield has been some time finished; and the Berlin papers have been stating that M. de Humboldt is charged by the royal donor with its conveyance to London. We give, therefore, a detailed description—furnished to us by a correspondent in the Prussian capital, of this work and its mystic meanings—which, in the latter view of the subject, may interest our readers. The designs are by Cornelius.

"In the centre of the Shield, the artist has placed the figure of Him who calls himself the Way, the Truth, and the Life, and who forms the central point of the Christian faith and life, and to whom all has reference that is represented on the Shield. The middle compartment, surrounded by a double line of ornamental work, is divided by a cross into four smaller compartments, which represent the sacramental fountains of Grace, Baptism, and the Lord's Supper, with the respective emblems as contained in the Old Testament, being the Opening of the Fountain in the Rock by Moses, and the Fall of Manna. At the extremities of the arms of the cross, are seen the Evangelists noting down what they have seen and heard in the Gospels. On the extreme points of the arabesques that rise above the Evangelists, are represented the blossoms of the divine grace and doctrine, the Christian virtues of Faith, Hope, and Charity, and of the all-embracing Christian Righteousness. Around the entire centre stand, in a circle, the Twelve Apostles: Peter is seen under Faith represented on the arabesque; on the right and left of him, for the spectator, are Philip and Andrew, James is below Hope; on either side are Bartholomew and Simon; John is placed beneath the figure of Charity; on either side are James the younger, and Thomas; under Righteousness is Paul; on the right and left are Matthew and Judas Thaddeus going forth into the world to teach and to baptize and to propagate the kingdom of Christ, with his mercies. The rilievo, which commences at the palm tree and runs round the edge of the Shield, represents the redeeming Atonement of Christ, the Foundation of the Church and the Reception into the same by Baptism. From the palm forest a procession is approaching solemnly, the principal Personage in which is mounted on the foal of an ass, led by the apostles Peter, James, and John. It is the heavenly King making his entry into Jerusalem. It appears to be a procession of rejoicing and jubilation; but it brings the approaching King to meet the glory of his sufferings. Under the Christ figure in the centre of the shield, Christian Love is represented on the point of the arabesque; at the foot of the same is the Evangelist who announces to all the divinity of Christ and the infinite love of the Lord; under him, the same disciple of Love, is the apostle John; and, under him again, is the principal figure in the procession whom love to mankind is leading to death. Angels bear the insignia of the King, but in this procession, they are the instruments of suffering; referring to the approaching sacrificial death. The Jewish people pour forth from the city to meet him rejoicing and singing Hosanna, strewing branches and spreading their garments before him; but the enemies of the Lord, the Pharisees, are not wanting in the procession. At the gate of the city, in an attitude of meditation, sits a female figure, which, as the mural crown denotes, represents the City of Jerusalem itself. The time of the law, as may be inferred from the tablets lying on her lap, will soon have passed; for One has fulfilled the Law to its utmost extent for all. Within the city are seen the high priests sitting in council; and before them stands Judas receiving the thirty pieces for his betrayal, after Satan had possessed him. That which follows, is a representation of Golgotha in the distance, with the three crosses erected; the relatives, overwhelmed with grief, are laying the body of the Lord in a tomb hewn in the rock, from which He arises again alive. The following is a representation of the Outpouring of the Holy Spirit; and inspired thereby

Peter proclaims the Resurrection of the Lord, the faith in him, and, with his fellow-apostles, receives into the bosom of the church universal people from among all conditions, by baptism. One of the successors to the apostles steps forth from among them; and advances, accompanied by the boys bearing the baptismal water, towards the chamber of Queen Victoria, in order to make the Prince of Wales also a member of the church of Christ through baptism. A messenger hastening forward from the opposite side of the room, announces to the Queen the arrival of the royal sponsor, for whom Prince Albert and the Duke of Wellington, on whose escutcheon the word 'Waterloo' is inscribed, are in waiting to welcome him with the cup of hospitality to the friendly hearth. On the coast of England, the King is greeted by the knight of St. George, the tutelar saint of England, after his ship having sailed from the Rhine and the North Sea (both are indicated to the left of the palm tree) has arrived in the Thames. The ship is steered by a messenger of the Lord, in order to bring over, in safety, to England, the King and his attendants, consisting of the Baron von Humboldt, who is sitting opposite to him with a plant in his hand, General von Natzen, and the Count von Stolberg, both of whom are standing behind the royal pilgrim, whose head is adorned with the crown. Thus all that is represented on the Shield has reference to the belief in Christianity, and the reception into its church; and, in accordance with that belief and reception, the Shield has been denominated the Buckler of Faith, as the Prince for whom it is intended as a dedicatory present will bear the title 'Defensor Fidei.' The inscription on the Shield runs thus:—

Friedericus Guillelmus rex Borussiae

Alberto Eduardo Principi Wallie

In memoriam diei bapt. xxv. Jan. A. MDCCCLXII.

"The sculptor, August Fischer, has, from the design of Cornelius, prepared the model of the rilievo, in wax, for casting: the chasing of which is by August Mertens. J. Calandrelli cut the figures in onyx, also from the models of Fischer. The composition of the whole, the goldsmiths, enamellers, carved and other work was executed by G. Hossauer, goldsmith to the court, and the entire Shield perfected on the 18th of January, 1847."

The compositions of Peter von Cornelius have also been engraved by A. Hoffmann; and are just now published by Dietrich Reimer, at Berlin, under the title—'Entwürfe zu den Bildern, einzelnen Figuren und Arabesken, welche auf dem von Sr. Majestät dem Könige Friedrich Wilhelm IV. dem Prinzen von Wales als Pathengeschenk übersandten Schilde dargestellt sind von Dr. Peter von Cornelius.' The engravings will, we understand, be shortly sent to England.

PHOTOGRAPHIC COLOURING.

Mr. Claudet has again addressed us on this subject; and we will give so much of his letter as is not a repetition of what has been already stated.—

April 28.

I am sorry to find that Mr. Hunt still countenances the idea that it will be possible to obtain the means of fixing natural colours by the Daguerreotype process; and I disagree with him respecting the facts on which he founds his expectations.

I do not acknowledge that if we receive a well-defined spectrum upon a Daguerreotype plate, it will be found that after the image has been developed by mechanical vapour, the blue and red are represented by their complementary colours. In fact, respecting the blue ray the contrary is the case if the exposure to the spectrum be long enough to produce the maximum of photogenic effect. This maximum of effect is owing to an excess of mercurial vapour; the colour of which is bluish, resembling a mixture of milk and water. When the effect is not so strong, the fixation of mercurial vapour is not so abundant,—the molecules or crystals are not so close—and the spaces between them being black (white is the colour of the silver not covered with mercury), the mixture of these black spaces and bluish crystals produces a brownish white.

If Mr. Hunt means, as I think he does, that the colours are seen before the removal of the coating of iodide or bromide of silver, it is only an effect of colours produced by some modification of the surface effected by various intensities of light. This we

know is a fact:—the surface assumes various tints according to the time of exposure to light. These tints are invariably the same for the same intensity; but they have no connexion with the colours of the object reflecting the photogenic or actinic rays. So that a blue object may produce red, green, blue, and violet according to the intensity of light,—but not because it is blue: a white object will produce the very same changes under the same intensity of the white light it reflects—which has nothing to do with the fixation of natural colours, and does not even belong to the Daguerreotype process.

The phenomenon of the Daguerreotype image is due only to the fixation of mercurial vapour; and I deny the rational possibility of producing natural colours by this process,—because these vapours cannot assume other colours than those of the amalgam resulting from the compound of mercury with silver. According to various circumstances the tints of this amalgam are not always exactly the same; for if we take the image of a marble bust, or any other object, we shall find that in twenty consecutive operations performed in the same manner with plates prepared over the same solution there will not be two plates exactly of the same tint. Some will be rather blue, some brown, others rather purple; but in each case the whole plate will have the same general tone without reference to the colour of the reflecting object.

I repeat it, there is at present no fact known capable of supporting the idea that the Daguerreotype process will ever produce natural colours. I do not say that there will never be a photographic process capable of producing that result; but this process is yet to be discovered. Thirty years ago iodine and bromine were unknown. Without these two elements the Daguerreotype was impossible: but some philosophers knew that the nitrate of silver was affected by light—and they tried to apply this phenomenon to the fixation of the image produced in the camera obscura. Although the Daguerreotype was impossible at that time, still they had good reasons for hoping that a photographic image was not an unrealizable dream,—because they had obtained an effect, although very imperfect. This was sufficient to induce them to continue their researches. The case is very different in respect to the production of natural colours. It is proved that the photogenic or actinic power has no connexion with colour—that it is as independent of the rays of light as the calorific rays; and this has been beautifully demonstrated by Mr. Hunt himself.

FINE ART GOSSIP. — Our readers will remember that about two years since [Nos. 926 and 928] we were induced to offer some notes of remonstrance on the subject of an advertisement which went the round of all the lending papers, British and Continental—summoning the artists of Europe to compete in the production of a picture representing the Baptism of Christ in the River Jordan, for the sum of 1,000*l.* Messrs. Bell & Roe, offering what is unquestionably a large price for a modern picture, seemed to think they had a right to select it from a large stock, at whatever cost to others it might be brought together—and saw nothing unreasonable in expecting that great artists, whose works would individually be worth their money, would labour according to specification. We have already said what was necessary on this matter; and we hinted then that the advertisers would do well, in their own interests, to retrace their steps. The result is now known: and, without the slightest ill-feeling to them or any notion of a triumph to ourselves, we cannot but rejoice that it has justified the dignity of the profession, though at the price of their utter disappointment. No artist of eminence, at home or abroad, has thought it worth his while to contend against Europe for 1,000*l.*, and with precisely such fences as Messrs. Bell & Roe prescribed. Even that struggling class of artists on whom we feared that the fallacious prospect of this sum might operate most disastrously has escaped the snare whose mischiefs the gold was too clumsily laid on to cover. Eleven candidates only are in the field; and Messrs. Bell & Roe—who by a reasonable modification of their scheme, might have secured a good picture—must now give 1,000*l.* for a work which, if the money were divided into eleven parts and distributed

among all who have worked for it, would yet be overpaid by its mere fractional share.

On Saturday last, Sir Robert Peel called in a selected portion of the public to inspect his fine collection of works of Art in Whitehall Place—the Pictures having undergone a fresh arrangement and the gallery and principal staircase been re-decorated. The peculiarity, on this occasion, was that Sir Robert had set the example of breaking down that wall of exclusion which has habitually stood between the Art-treasures of the British aristocrat and a large proportion of those who are fitted to be their best appreciators. Gentlemen connected with Art, Literature and Science had been invited in numbers; and Sir Robert Peel will never show more gracefully than in such a scene. A gallery like his is a noble space from the hot and stifling atmosphere of a parliamentary debate, and a school in which a liberality will give the artist an occasional chance of taking lessons. Sir Robert deserves great credit for his thought; not that it is a profound or unnatural one—but simply that it seems unnatural in the world where it grew. As we have already said, we believe Sir Robert intends to issue further invitations in a similar spirit on a future occasion.

The annual meeting of subscribers to the Art-Union of London took place on Tuesday last at Drury Lane Theatre, for the distribution of the prizes; and the chair was taken by the Duke of Cambridge. The Secretary's report announced a continued increase in the amount of subscriptions, which this year have attained to a fraction short of 18,000—spoke of 393 provincial secretaries and mapped out a field of operations—which included Jamaica, Germany, Dominica, St. Lucia, Quebec, Montreal, New York, New Brunswick, Mexico, Monte Video, Ceylon, Singapore, Bombay, China and Australia. In the face of an influence so powerful as this for good or evil, it is more than ever necessary that the Board of Trade should interfere to enforce the recommendations of the Parliamentary Committee. A year or two of such an influence, acting in a wrong direction might not be repaired by half a century of teaching. Mr. Godwin, who achieved an illustrious piece of mystification while under examination before the committee in question, is not yet clear of his delusions. He cannot distinguish between Art and money as a medium for measuring the success of an institution which professes to assist the development and progress of the arts—nor understand a committee to mean anything else than the Council. The subject is so important that we shall keep it in view; but if there be truth in the rumours which are abroad, the Board of Trade is likely ere long to relieve us of our responsibility.

The Army and Navy Club competition was brought to a practical result on Thursday by a declaration of the successful candidates. The first prize has been awarded to Mr. George Tattersall, and the second to Messrs. Fowler and Fiske. Mr. Fowler's is certainly the best elevation among the designs submitted—though inferior, we think, to others as regards the interior arrangements. The Committee, we are informed, had selected two designs as in their opinion the fittest for adoption; but whether the chances of the ballot-box have turned up in favour of the same, we do not at present know. As we said last week, the verdict of a majority voting in such a form was very likely to vary from the decision of responsible judges. There are rumours of various kinds current respecting this competition, some of which we avoid repeating till we shall have inquired into them: but we may state on the authority of a contemporary, generally well informed and in this case likely to be professionally so, that the evil influences which wait upon the ballot-box have been at work here as elsewhere—tempting men whom Art should make high-minded to discredit its teaching. The *Builder* stated last week that the cards of more than one candidate who has degraded himself and his profession by canvassing the Committee and making known his motto, were in its hands; and promised that if the design of any one of these should be chosen it would publish them and seek an investigation. It can do no better service to the Art whose cause it so ably maintains.

On Saturday last a sale by auction of a valuable collection of pictures by the old masters, the property of a private individual, took place at Messrs. Christie

& Manson's. The works were one hundred and twelve in number: and we will borrow from the *Observer* a list of the prices which some of the more important fetched, with other particulars relating to them:—

Lot 40.—'The Adoration of the Shepherds, by Murillo, sold for 240 guineas. This picture, the auctioneer stated, was so highly prized a short time since, that 2,000 guineas were offered and refused for it. Lots 50 and 51.—Two beautiful little landscapes, by Wilson, sold for 100 guineas. Lot 52.—'St. Jerome della Carita,' by Schiedone, formerly in the collection of the Marquis de Creville, sold for 170 guineas. Two beautiful little pictures by Gaspar Poussin, of the Grotto Ferrato, and L'Arca, sold for 250 guineas. Lot 92.—'A Landscape with a Rainbow,' a similar picture to the one in the collection of the Earl of Oxford, by Rubens, sold for 140 guineas. Lot 94.—'The Countess of Spanocchi and her Family, represented as Charity,' by Razzi, and believed to be the only specimen of his work in England, sold for 200 guineas. Lot 96.—'The Virgin and Infant, with St. Catherine,' by Fra Bartolomeo, painted when he was in the Monastery of St. Mark, sold for 130 guineas. Lot 102.—'The Council of Trent,' painted by Terburg for Philip IV. of Spain, sold for 220 guineas. Lot 103.—'A Village Festival,' a beautiful finished picture by Jan Steen, sold for 370 guineas. Lot 170.—'The Opening of the Sixth Seal,' the fine picture painted by Danby, for the late Mr. W. Beckford, of Fonthill Abbey, sold for 500 guineas. The sum Danby received for this—his *chef-d'œuvre*—from Mr. Beckford was stated to be 1,600 guineas. Lot 112.—'Descent from the Cross,' by Daniel a Volterra, sold for 200 guineas. The gems of the sale, 'The Assumption of the Virgin,' by Raffaele, formerly in the collection of Thomas Howard, Earl of Arundel, and for which the late possessor gave 3,000 guineas.—'The Triumph of Galates,' by A. Carracci.—'Abraham and the Angels,' by Murillo.—'St. Jerome,' by L. da Vinci.—'The Madonna, Infant Saviour, and St. John,' a most beautiful little gem, by Correggio.—'Christ bearing his Cross,' by Raffaele.—'The Crucifixion,' by Tintoretto.—and 'Christ's Charge to Peter,' by Annibale Carracci, were passed, in consequence of the reserved prices, amounting to several thousand pounds, not being offered for them.

It is announced that tickets to view the two royal pictures by Winterhalter in the banqueting-room, in St. James's Palace will be issued from the Lord Chamberlain's office, from 12 to 4 o'clock. Each ticket will admit the lady or gentleman whose name will be inserted in it, and five other persons. All applications must be made personally, or through a responsible agent. Ladies and gentlemen receiving tickets will be required to leave their names and addresses, on their cards, at the Lord Chamberlain's office.

All that remains of old Montague House (Montague House in the fields as it was once called) is the outer wall of the court-yard; and the public is now admitted to the British Museum by the great portico and hall of Sir Robert Smirke's new building. The façade of the Museum displays, to our tastes, very few architectural beauties. It is little more, indeed, than a full-grown plant from the Post Office in St. Martin's-le-Grand—all pillars and posts, and not very harmoniously arranged. There is something, however, unexpectedly good in the effect of the double row of columns when seen standing beneath the portico. The entrance door is small (very small indeed compared to the portico): and the hall is somewhat low (only 30 feet) though the effect is heightened by the judicious use of colour in the flat compartments of the ceiling. The floor is laid with Portland stone, diversified at intervals by diamond-shaped pieces of green and white marble. The staircase runs to the left, and is 17 feet wide, with three flights or successions of stairs—the first of five steps, and the second and third each of fifteen. Here is the great defect:—there is nothing before you but a dead wall to run your head against—nothing to occupy attention (and in a Museum, too) while toiling up the thirty-five steps of the grand staircase. From this landing (as we shall call it—for it is nothing better) two staircases run—one to the right, the other to the left; each of two flight of fifteen steps each. Here, again, in the toil of ascending, there is nothing to repay—nothing, in short, but a dead wall before you, perforated with three small doors, by any one of which a single step will introduce you headlong into the collections. There is something poor and petty in contrivance in this sudden leading you by a grand flight of steps to three little doorways; and something exceedingly novel (to say the least) in the surprise felt on entering at a step the first great room of the national collection. The colouring, we may observe, is particularly chaste; and the several patterns introduced are tasteful and appropriate. The chief ornament on the ceiling of the hall is a yellow star on a blue ground; and on the ceiling of the staircase a white star on a blue ground.

MUSIC AND THE DRAMA

PHILHARMONIC SOCIETY.—Fourth Concert.—Space will be saved by our at once transcribing the programme of one of the most brilliant musical meetings ever held in London:—

Part I.

Sinfonia in F (No. 8)—Beethoven.
Duetto (Stabat Mater), Miss A. Williams and Miss M. Williams—Rosini.
Concerto in G, Pianoforte, Dr. Mendelssohn-Bartholdy—Beethoven.
Aria, 'Ah! rendimi quel core,' Miss M. Williams (Mitrane)—F. Rossi, 1638.

Overture, Euryanthe—C. M. von Weber.

Part II.

Sinfonia in A Minor (No. 3)—Mendelssohn-Bartholdy.
Duetto, 'Come, be gay,' Miss A. Williams and Miss M. Williams (Der Freyschütz)—C. M. von Weber.
Overture
Scherzo
Song, with Chorus, 'Ye spotted Snakes,' Miss A. Williams, and Miss M. Williams.
Nocturne, March, and Fugue Chorus.
Conductors, Mr. Costa and Dr. Mendelssohn-Bartholdy.

The above selection speaks for itself. We can give almost unmeasured praise to the instrumental portion of this concert. Its most special feature was the Pianoforte Concerto. This was given as no one else, save the great master who played it, could give it: since not merely does the work (in itself somewhat capricious, not to say impracticable) happen to be a peculiar favourite with Dr. Mendelssohn, but he is the only person in whom temperance and vivacity, science and fancy, are so exquisitely combined as to enable him to do full justice to the imaginings, at once delicate and solid, of Beethoven. His cadences, too, are now all but unique: none of the contemporary pianists—Moscheles excepted—even professing to keep up the old art of improvisation in accordance with the intentions and style of other masters. The Concerto was admirably accompanied: and not only in this, but throughout the entire first and second acts, was felt the great advance of the band in subjection to discipline—thanks to Mr. Costa. A few flaws allowed for, the execution of the Symphonies and of the delicious music to the 'Midsummer Night's Dream' was such as to satisfy the most fastidious;—albeit, the great animation demanded by Dr. Mendelssohn as indispensable to the right fulfilment of his intentions makes the task no easy one for the most consummately-trained orchestra. The room was crowded; and the audience as enthusiastic as it can be in the presence of Royalty,—which always more or less divides the interest and distracts the attention.

SACRED HARMONIC SOCIETY.—When, last week, we invited the Directors of this society to "reconsider weak points in its structure," we little anticipated that the strictures which we felt it a duty to Dr. Mendelssohn to offer, would be confirmed by so signal an exposition of certain points of discipline, &c. &c., as is contained in the following letter. We print it from a conviction that the statement and discussion of such matters, must be profitable, not merely to the Sacred Harmonic Society, but to other establishments in a less mature stage of existence.

Sir,—In justice to the members and assistants of the Sacred Harmonic Society, I am desirous of pointing out to you one or two of the causes of the alleged inefficiency of the performances by that society.

1st. For a reason unknown to me, but which I believe to be mistaken economy, there is not a sufficient supply of copies to the choristers. On the occasion of the first performance of 'Elijah,' there was, in some instances, but one copy among three persons; and when it is considered that the three persons so situated may be of various degrees of height and focal vision, and that some persons will hold the copy in a vertical position directly in front of the whole face, the impossibility of doing justice to the music will be apparent. On the next performance, when the Queen visited the Hall, several persons were entirely without copies. Those who were long-sighted looked between the heads of those on the seats before them—those who were short-sighted remained *fact* during the first part, and of course did not return for the second. The same paucity of copies prevails at rehearsals.

2ndly. While all professional singers (choristers as well as principals) have the music at their own homes for the purpose of study, the amateurs of this society have not that advantage. A false pride prevents many from acknowledging that they cannot read the music sufficiently well at rehearsals; but I do not scruple to assert that few amateurs, of however long standing, can do justice to some of Mendelssohn's choruses without private study. These choruses, although exceedingly beautiful when correctly performed, are in some parts as difficult as anything within the range

of vocal music; and it is an amusing fact, that choruses of great rapidity, chromatic difficulty, changes of time and style, and verbal awkwardness are passed by at rehearsals as sufficiently well done, while they are little else than a mass of confusion,—and that other passages of great simplicity are repeated many times for some supposed beauty of style, or of light and shade, thus occupying an undue portion of the short time allowed, to the injury of those more difficult choruses on which that time might be better bestowed.

3rdly. The observance of the piano is a desideratum with the vocalists of this society; and will remain so while the band are allowed, as they have been hitherto, to disregard it entirely.

Other causes might be enumerated—as, for instance, the fact that many of the choir cannot see the conductor, or hear the voices from the other side, owing to the interposition of the organ; but if these were removed, greater justice would be done to the composers of the music performed, and to that musical portion of the public which has so long encouraged the society to produce a series of great works in a style that has called forth considerable, and I trust not altogether unmerited, commendation.

A CHORISTER OF THE SACRED HARMONIC SOCIETY.

We cannot dismiss the above without protesting against our correspondent's character of Dr. Mendelssohn's choruses as in parts "as difficult as anything within the range of vocal music." Some familiarity with them enables us to speak to the point; and to ask "the Chorister" whether he has ever looked into the "Missa Solennis" of Beethoven?—or the Motets of Bach—or the books of the Berlin *Sing-Academie*—or the ancient, unaccompanied sacred music of the Italian writers?

And now for something pleasanter than complaints and controversies. Having animadverted, as was due, on the defects of the first performance of 'Elijah,' it is no less incumbent on us to state that the repetition of the Oratorio, yesterday week, was in every point of view more satisfactory. The chorus, though far from the precision which could be desired, was firmer—the orchestra had been considerably augmented,—and the new violin players, who looked to their Conductor, kept the established forces (if "forces," indeed, they deserve to be called) from straggling and wavering. The gain of vivacity, force and colour was too striking, we trust, to be utterly lost upon the Directors of the *Sacred Harmonic Society*, as indicating the direction of the reformatory measures which we have so often urged upon them. Her Majesty was present at the second performance. The third was given on Wednesday: the fourth was to be given yesterday evening, with Herr Staudigl as the Prophet. During the past ten days, too, the Oratorio has been performed at Manchester and at Birmingham.

MUSICAL UNION.—At the third meeting of the *Musical Union*,—brought by its reconstruction within the pale of warrantable entertainments—the young brothers Helmesberger, from Vienna, made their first bow to the London public. The elder led Haydn's Quartett, No. 76 and Beethoven's Razumoffsky Quartett in F; and joined his brother in the *andante* and rondo from Spohr's second *Concertante* for two violins. Why these last compositions should be selected, and never their composer's unaccompanied violin duetts—far finer and fresher works—is among the curiosities of want of managerial curiosity. The Helmesbergers are thoroughly trained; and obviously possess a good share of musical taste as well as of scientific accomplishment. Such easy execution as theirs, however hard to acquire, never fails at once to win the ear:—while the precision and comprehension of Haydn and Beethoven shown by the elder in his quartett leading are promising for the future. It is highly satisfactory to observe that the vicious fancy for the spasmodic and the extravagantly-singing (for which Paganini must be credited) is dying out among the rising generation of players on stringed instruments: who appear fast returning to the sound old canon that a steady tone is healthier than a shivering one—also that the inarticulate chords of the violin are called upon to perform a service entirely different from that allotted to the human voice. Confusion of styles is always a sign of decay in Art.

HER MAJESTY'S THEATRE.—Increase of acquaintance with 'I due Foscari,' means our increased distaste to music so crude, noisy, idealless and pretending—and increased distrust of its success on this side of the Alps. Madame de Montenegro, now at home on the stage and in the part, screams more cruelly than any Lady has hitherto screamed in the

Haymarket; but the public (?) endorses her and compliments her with showers of bouquets, &c.—and "what greater signs of affection can be shown to the Swedish Nightingale?" After her outcries, and the hard, ungenial execution of Signor Fraschini, Signor Coletti's last scene becomes a "real blessing"—calling up sympathies which the *soprano* terrifies away, and the tenor forbids to return. The opera continues to be as carelessly, not to say coarsely, performed, by band and chorus, as on the first night. Mr. Balfe neither controls his orchestra nor waits on the singers. We hope better things from him in his conduct of 'Robert'; or else we must pity Meyerbeer—and the Subscribers—and the Cynosure of all opera-goers, who is to sing the part of *Alice*.

Mr. Bunn has published yet another letter; in which he states that, to avoid litigation, he will accept the 2,000*l.* proffered him in the letter signed by Mdle. Jenny Lind, if she will write him another therewith—such as shall hold him excused to his subscribers! We have yet to offer, as faithful historians—who can and will overlook no fact in substantiation of the truth,—a few words with regard to Mr. Lumley's announcements and their fulfilment. "Mdle. Jenny Lind, whose engagement commences in March and extends until the end of the season, will appear immediately after Easter." Thus ran Mr. Lumley's programme: the above statement being made without a single expression of doubt or uncertainty. How stands the case? Very nearly a fourth of the subscription nights "after Easter" have elapsed; and the above promise is not yet fulfilled—even after the Lady has been seen by half the opera and concert-going Londoners for a fortnight! To what mystery, caprice, indisposition, inefficient musical management, determination on Mdle. Lind's part—to be off with the old love

Before she is on with the new, or natural timidity in presenting herself before a new audience, this delay may be ascribed—we do not even pretend to guess. Nor, indeed, would it be our affair to advert to the matter, save in confirmation of our comment on Mr. Lumley's programme. No one, we imagine, especially when we must announce Dr. Mendelssohn's departure for the continent as immediate—will now venture to call our misgivings ill-founded or to question our facts. Promises for April fulfilled in May!—'The Tempest,' to be produced in 1847, adjourned, without apology or explanation, till a future season (or *sine die*, as may be)—these things seem to us poor satisfaction for the Subscribers! If, however, they are content, so are we—since events prove our objections to have been neither "frivolous nor vexatious." We now begin to be curious with regard to the production of 'Le Camp de Silésie.'

Mr. Lumley's *ballet*, however, is very brilliant. Mdle. Cerito and M. St. Léon have arrived; and their dances, with those of Mdles. Grann, Rosati and Marie Taglioni, and of M. Perrot, have a variety and interest surpassing those of most former seasons. We look for M. Heine's invention—also for 'Egeria' and 'Le Constellation'—with great interest.

ROYAL ITALIAN OPERA, COVENT GARDEN.—That the lapse of thirty-three years—the interval, or thereabouts, since 'L'Italiana in Algieri' was written—has made parts of that comic opera seem antiquated there is no denying. It may be doubted, moreover, as we last year observed when reporting on the performance of Donizetti's 'L'Ajo' [*Art. No. 979*], whether the world has not grown too careworn and too wise to relish the old unmitigated Italian buffoonery in which our fathers delighted. Casting aside, however, the absurdity of the story, and allowing for some faded fire in the music and the absence of all brilliancy or interest at the close of the work—the grace, the melody, and the opportunity for displaying vocal accomplishment which 'L'Italiana' affords were, in themselves, welcome to us; and their welcome was enhanced by the high finish and spirit of the performance. This was ably sustained by Mdle. Alboni, Signori Salvi, Marini, and Rovere,—the last two artists new to this country. Of the lady it would be hard to say too much. Her singing, both of *cantabile* and brilliant movements, is in the truly grand style; an answer in full to those who imagine solidity and volubility incompatible: the *largo* to 'Pensa alla patria' was *encored* with enthu-

siasm. Her acting is lively and comic; her appearance pleasing, in spite of her curiously tasteful costumes. We were much satisfied, too, with Signor Salvi's *Lindora*. He is probably the only tenor now on the stage who is equal to the execution of Rossini's florid music; his power being co-existent with ease of manner and freshness of voice. The union, too, of his head and chest notes is singularly smooth and even. In short, Signor Salvi has risen in the estimation of his public, as an acquisition of the highest value to any theatre intending to produce operas of every Italian age and school. Signor Marini has been paying tribute, we are told, to the real manager of our London music during this past month of April—to wit, the *fluenza*; and his voice, from time to time, betrayed the fact. It is a grand and deep *basso*; the organ, *par excellence*, for Priests, Tyrants, and Bashaws; cut out, in short, for what may be called "the awful line of business." Nature has fitted him by person, too, with a striking countenance, and demeanour conformable. Signor Rovere, who took the part of *Taddeo*, is a capital *buffo*—comical, restless, intrusive, and cowardly to a wish, without that extravagance of caricature which Italy endureth, but England endureth *not*—and excellent in all those rapid and syllabic passages which require clear articulation no less than steady vocalism.—On Tuesday 'Lucia' was repeated, with Signor Ronconi as the *Henry Ashton*, in his fullest force: he having entirely recovered. He will shortly, we are told, sing his favourite part in the 'Maria di Rohan' of Donizetti. The strength of the operatic company promised to us is now all but revealed.—Mdle. Steffanone alone being unheard; for whom, we are told, 'Ernani' is to be shortly given.—Mdle. Fanny Elssler is announced to dance this evening: and a new *ballet*, we hear, will be ready for her in the course of a few days. On the whole, the Subscribers have every reason to be satisfied.

PRINCESS'S.—The appearance on Monday of Mrs. Butler, at this theatre, in the character of *Julia* in 'The Hunchback,' afforded us an opportunity of revising the impressions which we received from her acting in the provinces. Since her *début* at Manchester, she has visited several theatres, and had an opportunity of re-acquiring that practice which her long absence from the stage had, in the opinion of most, rendered, at least, expedient.

'The Hunchback' seems to be settled as the opening piece of Mrs. Butler's various engagements; and the reasons for this selection are probably the fact of its heroine having been originally her part, and a feeling in consequence that she shares in the triumph of that particular drama. Yet she cannot be said to have *made* the part; for its chief fault lies in the circumstance that the author has in it done too much for the actress, and left her little or nothing to do for herself. Sustained scenes—prolonged situations—rhetorical passages—all constructed with theatrical skill—keep the heroine almost perpetually on the stage; and carry her through, as by a palpable vehicle, to the highly wrought catastrophe. In the midst of all, however, 'The Hunchback' has some touching poetry; which gives heart and soul to all this mechanical framework, and partly justifies its use. The main qualification of Mrs. Butler for the performance of such characters is, that both by taste and education she is enabled to enter into the spirit of the poetry; and by her long and family connexion with the Stage is possessed of the requisite resources for giving to it the appropriate form and pressure. Her voice is remarkably clear, and has been cultivated to the utmost pitch of perfection of which it is capable; so that her reading of the various long scenes of which the part of *Julia* consists was uniformly laudable. The consciousness of this caused us on this occasion, as on former ones, to miss that impulsiveness and spontaneity which are productive of strong natural effects and suggestive of real acting genius rather than stage talent. In other respects, however, Mrs. Butler's style of acting is full of suggestion. It is suggestive in its by-play—suggestive in the space allowed for the progress of mental action—and suggestive in the judicious prominence and emphasis given to particular passages.

We have by Mrs. Butler a country girl, singing, as we have seen, a performance of whole. Mrs. Butler, with C. at his sudden entrance—his sentiments—his lover—But it was that we began to be a little powerfully moved. The actress, in the situations, of her situation, gradually suppressed. Mrs. Butler, who took the part of *Julia*, in the character of *Julia* in 'The Hunchback,' afforded us an opportunity of revising the impressions which we received from her acting in the provinces. Since her *début* at Manchester, she has visited several theatres, and had an opportunity of re-acquiring that practice which her long absence from the stage had, in the opinion of most, rendered, at least, expedient.

We have seen the first act better rendered than by Mrs. Butler. The unaffected simplicity of the country girl is wanting; and in this scene Mrs. Stirling, as *Helen*, came best off. That lady's performance of the part is excellent in detail and as a whole. Mrs. Butler rose, however, in her first interview with *Clifford* (Mr. J. Webster). Her surprise at his sudden wooing—her suspicion of his town manners—her astonishment at the accordance of his sentiments with those of *Master Walter* (Mr. Creswick)—and her consequent acceptance of him as her lover—all these were managed with great skill. But it was not until she appeared as the town lady that we began to acknowledge the presence of specific power:—first, in the peculiar ease with which passages of great elocutionary difficulty were surmounted;—and next, in the statuesque attitude which the actress had adopted for the embodiment of the situations. From the moment, too, when the agony of her situation is revealed to her, we are prepared gradually for that overwhelming outburst of long suppressed emotion with which she at last assails *Master Walter*. The torrent of declamation—the accumulation of topics—the sense of maddening oppression—and the concentration of all the energies for the utterance of a great final determination were powerfully rendered, and drew down the plaudits of the house.—We must not omit to notice the chaste and beautiful manner in which Mr. Creswick enacted the part of the Hunchback. He, as well as Mrs. Butler, was called before the curtain at the close of the play to receive the testimony of the audience to the excellence of his acting.

On Wednesday, was performed 'Romeo and Juliet';—in which, for the reason above stated, it is possible for a more accurate judgment to be formed of the actress than in 'The Hunchback.' The Shaksperian heroine in nothing surpasses the mere business of the stage; but permits ample room for histrionic invention—a liberty of which Mrs. Butler wisely availed herself to the utmost. Nothing can exceed the elaboration with which she introduced whatever details may bring out the meaning of the text and add force to the situation. We have already (*ante*, p. 265) given a general outline of her performance when at Manchester; but, owing to this minute—almost painful—interpretation and development, it becomes necessary to pursue the subject after a nicer method. The first act presents but few opportunities, and, in fact, does little beyond introducing the heroine. Here Mrs. Butler showed, indeed, to some disadvantage, since she looked too old, too womanly. But the second act brought amends. The balcony scene, with its divine poetry, was in all respects finely performed. Mrs. Butler's intense appreciation of the poetical availed her much. Nothing was missed. Simply considered as a mere reading of the dialogue, it was a fine study: but it was accompanied with action and passion that made it altogether admirable. The succeeding scene with *The Nurse* was, perhaps, wanting in girlishness; but it was stamped, nevertheless, with the same subtle finish that atoned for merely natural shortcomings. In the third act, the performance rose to grandeur. *Juliet's* lamentations for *Tyball* and *Romeo* were emphasized with consummate effect,—the changes of passion rendered with well-studied contrasts; all in subordination, however, to the poetic spirit which prevented excess and invested madness itself with majesty. There was evidently much of the Sardonian feeling and expression in this. We have already noticed the studiously marked change of character conceived by Mrs. Butler in the subsequent dialogue with *The Nurse*; whose moral infirmity suggests to *Juliet* the necessity of her thenceforth conducting herself as an independent and self-responsible agent. The process of the mental action was even more expressively marked on this than on former occasions. The pause, the gesture, the movement, the emphasis, were perfect. Fine as all this was, it was nevertheless, excelled by the chamber scene. This was a complete triumph—nothing less than the utmost possible attainment of highly cultivated art. We regret to state that the drama was performed from the old stage, mutilated copy, not the full Shaksperian play as lately restored to the British theatre. Mrs. Butler must look to this. If she is to revive among us the art of acting, she must not re-introduce the abuses which improved taste has lately been at great

pains to reform. We are happy to add, however, that the Shaksperian catastrophe was preserved; though the reconciliation between the rival houses was omitted, and the curtain fell immediately on *Juliet's* death. The brief scene between her waking and suicide was enacted with wonderful effect. The part of *Romeo* was, of course, sustained by Mr. Creswick;—who performed it not only with elegance but with more passion than usual. He was much and deservedly applauded. The house was full, not overflowing. At first it seemed a little critical; but after the third act scepticism was converted to decided and progressive enthusiasm.

MUSICAL AND DRAMATIC GOSSIP.—It is understood that Dr. Mendelssohn will perform on the organ at the next Ancient Concert,—the Director of which is H.R.H. Prince Albert. It is vexatious that one of the few great players left in Europe should have no better instrument than the wheezy old one at the Hanover-square Rooms. We advert to the vexation by way of agitating for some more ample and carefully-furnished locality at the West End of London, for the performance of the grandest concert music, than at present exists.—We hear, too, that the author of 'Elijah' has finished a new Quintett for stringed instruments—an early hearing of which would form one of the most interesting features of this interesting season.

We hear from those who were present, that the Amateur performance of 'The Hunchback' at the St. James's Theatre, for the benefit of the distressed Irish, on Tuesday evening, went off with finish and spirit.—The performance of 'Clarissa Harlowe,' in London, seems to have been prohibited by the licensers; since we observe that charming Mdlle. Rose Chéri's engagement closes without her having appeared in a part which has won her so many laurels during the past winter in Paris.—We can only, for the present busy week, devote a line to announce the successful appearance of Mrs. Hampton at the *Princess's Theatre*. The opera chosen was 'La Sonnambula'; and the trial was gone through with credit to the Lady,—of whose qualifications we may speak more in detail on some future occasion.

Our contemporaries advertise that Drury Lane Theatre is once again to let.—Mr. Bunn having published an epistle to the effect that, though he has a renewal of his lease, it is with his wish that the property is thrown open to competition for those who have "different principles of management" from his own. This paragraph, being explained, seems to intimate that Mr. Bunn is tired of his bargain, and glad to throw it up unless he can have it on far easier terms. There is now, therefore, we fancy, some possibility of Mr. Macready, with Sir E. Bulwer Lytton's new plays in his hand, resuming the managerial reins.—It is said, also, that Mr. and Mrs. Keeley will be shortly succeeded at the Lyceum by the most successful of manageresses—Madame Vestris.

The Spanish company which we adverted to a fortnight since has made its appearance in Paris. Though against reasonable hope, we nevertheless hoped to hear of some feature of musical interest such as should indicate that the land of *modinhos* and *fandangas* might possibly contribute some examples of trained (not tame) art to the stores of European music. But the *Gazette Musicale* destroys all our expectation by speaking of "ce pol-pourri indigeste décoré par M. Carnicer du nom pompeux d'ouverture"—though the writer adds, by way of some slight mitigation, that the execution was so bad as not to allow the prelude, such as it was, the smallest chance. The dancing and singing of the Spanish troupe are described as mediocre.

Madame Stoltz has taken her leave of that ruined theatre the *Académie*. Her benefit was attended by a crowd; and the usual signs of sympathy were displayed. The gain is greater than the loss to the musical world of Paris:—let us add, that the step seems to have been rendered inevitable by the wilful lady herself. The evening after Madame Stoltz's farewell, Mdlle. Dameron appeared in 'Robert le Bruce'—with good success, the journals tell us. A "gentleman who has no voice, and whose name is Monnac," has been tried in the threadbare 'Lucie.' The new ballet, 'Ozai,' was to be produced on Monday.

After some years of doubts and difficulties (the usual ladder up which the theatrical composer must, perforce, climb) we observe that, at last, a five-act opera by the grandson of Goethe is about to be produced at Berlin.—A new theatre is to be built near the Käntner Thor, Vienna, on a scale of great magnificence: not before it was wanted—the old Opera House being, as times and tastes go, too shabby and inconvenient for a great and gay capital. Among the inconsistencies of the time, none is surely odder than the rapidly increasing multiplication of splendid theatres at the very period when operatic composers are nearly as rare as "Snakes in Iceland"—and great singers so few that their engagement "here, there, or anywhere" becomes a sort of state-matter of interest, diplomacy and contention.

A few slight motions seem still from time to time attempted in Italy tending towards comic music. *Il maestro Luigi Ricci* has set, for Florence, the libretto of M. A. Adam's 'Brasseur de Preston'—without greater success than attended that rather luckless French opera. 'La Figlia di Domenico,' a one-act trifle by Signor Speranza, appears to have been little more successful. To please in a style so exhausted is no longer easy; two things being demanded both of which are now-a-days hard to find—namely, a fresh and simple story clear of childishness or *niaiserie*, and (rarer still) a fresh and simple vein of melody. Where is M. Auber sleeping?

The success of M. Berlioz at St. Petersburg is described as brilliant.—The sixth performance of M. David's 'Christophe Colomb' has been given.—The *Conservatoire* Concerts are over.

Among the other musical visitors who are announced to be approaching London, is Dr. Löwe of Stettin—well known in Germany as a composer of *lieder* and a powerful and expressive singer of the same; and who is, also, a pianoforte player and organist of good renown.—The French papers promise us a visit from a Signor Ciardi—described as a most accomplished flute player.

MISCELLANEA

Paris Academy of Sciences.—April 19.—Some discussion took place respecting the erratic star placed on the celestial chart fifty years ago by Lalande.—A paper was received from MM. de Provostaye and Desains, giving the results of some experiments made with a view to ascertain the power of metals in the reflection of the rays of heat.—M. Dorsère laid before the Academy a paper having for title 'Etude physique et physiologique de l'étherisation.—Dosage de la vapeur d'éther.' The chief object of the writer is to show the importance of a proper regulation of the quantity of atmospheric air to be taken into the lungs in the process of etherization, and to point out the imperfection of some of the inhaling instruments used for this purpose. M. Dorsère proposes the use of a thermometer, taking as the basis of observation a scale determinable by experience.—A communication was made by M. Teste respecting the qualities of the waters of Bagnoles, in Normandy. M. Teste attributes the efficacy of the Bagnoles springs to the large quantity of azote contained in them; and he remarked that this azote taken into the stomach in a gaseous state produces, in the end, effects analogous to azotized alimentary substances, such as meat—but with the advantage that the Bagnoles water is digested with ease by persons who are unable to digest meat.

The Scottish Art Societies.—We have received some further statements and correspondence respecting the dispute between the Royal Institution of Scotland for the Promotion of Arts and Manufactures and the Royal Scottish Academy of Painting, Sculpture and Architecture. The Institution has formally withdrawn the personal imputations which it had made against the president and council of the Academy, with an apology. But the dispute on substantial matters continues. The Institution still uses the letter of its authority to resist the equitable claims of the Academy. Its own accountant has substantiated, by an analysis of the accounts, the accusation made on the opposite side,—that by a very unfair apportioning of expenses and profits, the Institution saddled undue charges on the exhibitions of modern pictures, and thus withheld from the Academy its proper emolu-

ments. To describe in general terms the actual state of the dispute, there is not so ill a feeling on the part of the Institution, but it still refuses substantial justice. —*Spectator*.

Smelting by Electricity.—The lately patented process of smelting copper by means of electricity, says the *Morning Herald*, is likely to effect a change that will be quite prodigious. It produces in less than two days what the old process required three weeks to effect. And the saving of fuel is so vast, that in Swansea alone the smelters estimate their annual saving in coals at no less than five hundred thousand pounds. Hence it is clear that the price of copper must be so enormously reduced as to bring it into use for a variety of purposes from which its cost at present excludes it. The facility and cheapness of the process, too, will enable the ore to be largely smelted on the spot. The Cornish mine proprietors are anxiously expecting the moment when they can bring the ore which lay in the mine yesterday into a state to be sent to market to-morrow; and this at the very mouth of the mine. In Australia, also, the operation of this discovery will be of the utmost importance. Ten thousand tons of copper ore were sent from Australia to England last year, to be smelted at Swansea; and the result was only 1,600 tons of copper. But Australia in future will smelt her own copper, by a thirty-six hours' process; saving all this useless freight of the 8,400 tons of refuse—and saving also the cost of the old and expensive process. In a very few years, Australia will send to market more copper than is now produced by all the rest of the world. But if our future penny-pieces are to bear any proportion to the reduced cost and value of the metal, they must be made of the size of dinner-plates.

Proposed Great Public Building at Sheffield.—Plans have been prepared by Messrs. Flockton, Lee, & Flockton, architects, of "a most extensive edifice, which would be distinguished as the building of the borough," and which appears to be at present under consideration of the council. The *Iris* and the *Times* call it a "mansion-house and public buildings," or a "council-hall." It is proposed to erect it as a detached edifice, on a very central site, comprising a large area between Bank-street and Harthead. The purposes to which it is proposed to devote it are manifold, comprehending, in fact, "all public purposes;" but it is chiefly to consist of a hall, with standing room for 10,000 people, a council-hall, &c., a court of bankruptcy, stock-exchange, school of design, museum of arts, mechanics' institute and atheneum, literary and philosophical and various other societies' rooms, banqueting-room, and numerous other rooms for public institutions. Other towns must look out.—*Builder*.

An English Gentleman's State of Dependence.—A French cook dresses his dinner for him, and a Swiss valet dresses him for his dinner. He hands down his lady, decked with pearls that never grew in the shell of a British oyster, and her waving plume of ostrich feathers certainly never formed the tail of a barn-door fowl. The viands of his table are from all countries of the world; his wines are from the banks of the Rhine and the Rhone. In his conservatory, he regales his sight with the blossoms of South American flowers. In his smoking-room, he gratifies his scent with the weed of North America. His favourite horse is of Arabian blood; his pet dog of St. Bernard breed. His gallery is rich with pictures from the Flemish school and statues from Greece. For his amusement he goes to hear Italian singers warble German music, followed by a French ballet. If he rises to judicial honours, the ermine that decorates his shoulders is a production that was never before on a British animal. His very mind is not English in its attainments; it is a mere pic-nic of foreign contributions. His poetry and philosophy are from ancient Greece and Rome; his geometry from Alexandria; his arithmetic from Arabia; and his religion from Palestine. In his cradle, in his infancy, he rubbed his gums with coral from oriental oceans; and when he dies, his monument will be sculptured in marble from the quarries of Carrara. And yet this is the man who says, "Oh! let us be independent of foreigners."—*Mr. C. J. Fox*.

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